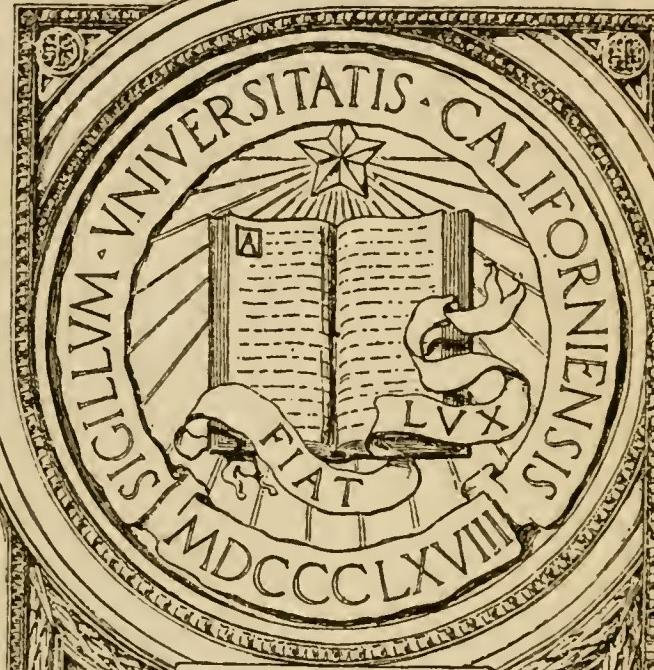


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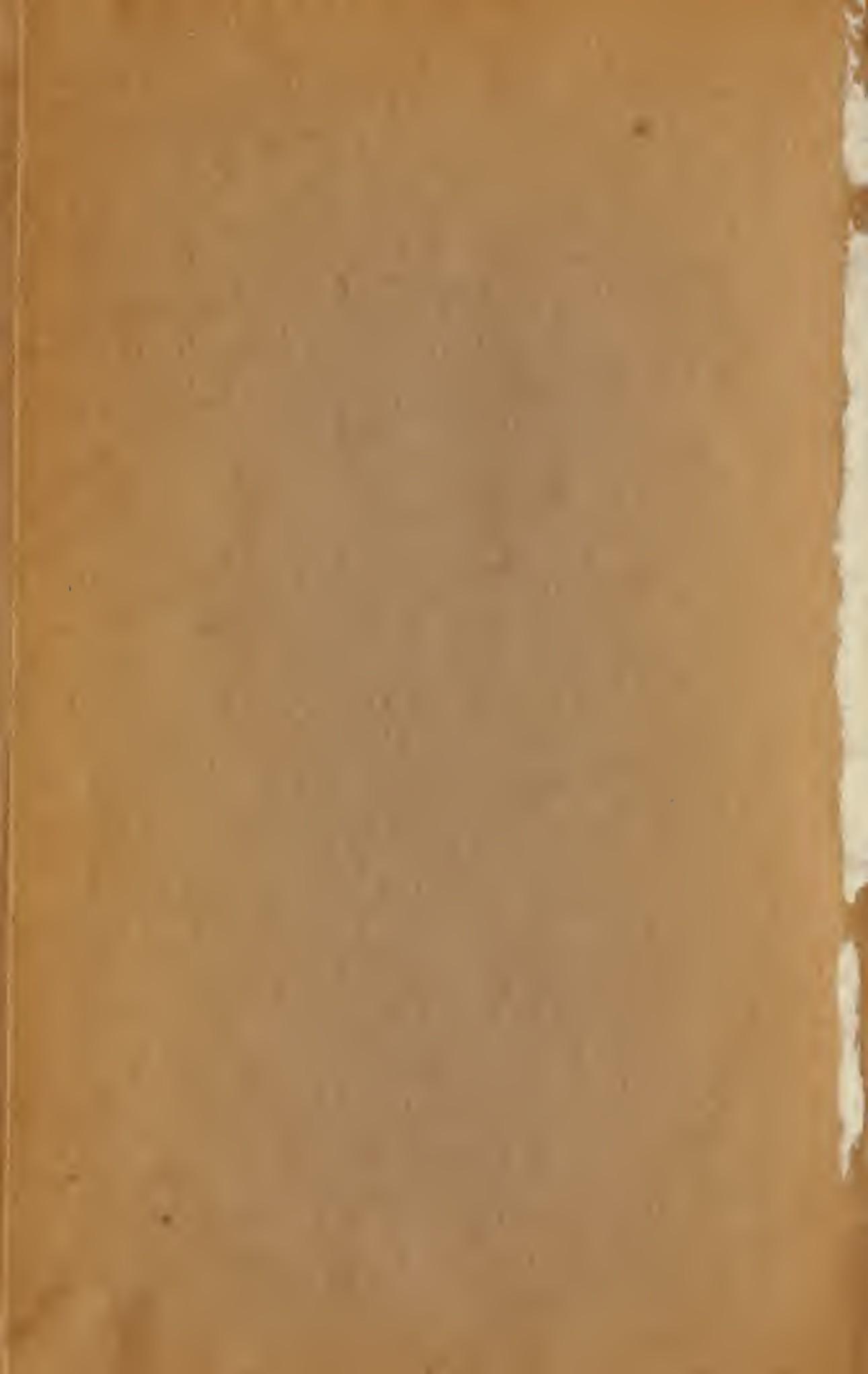
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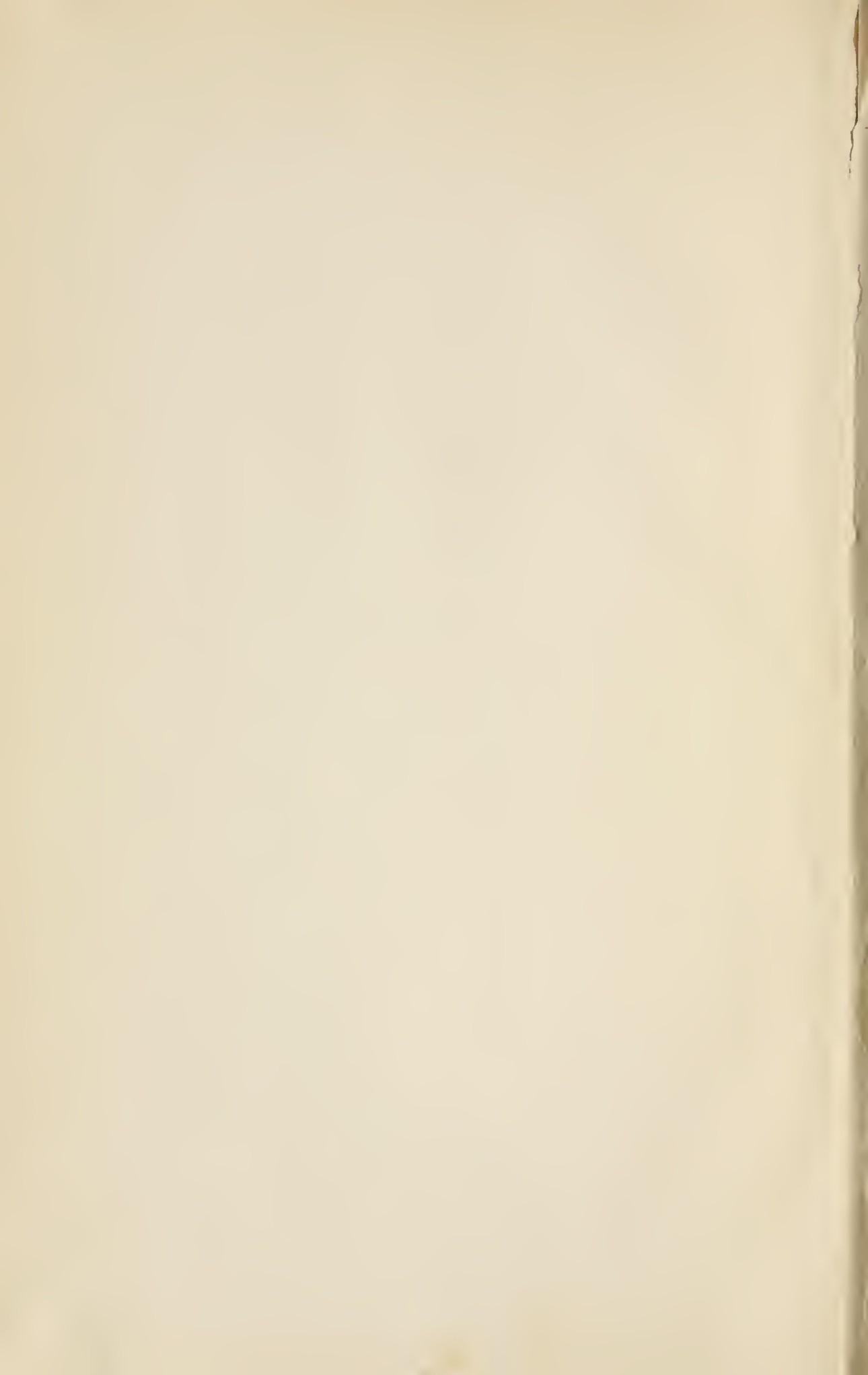


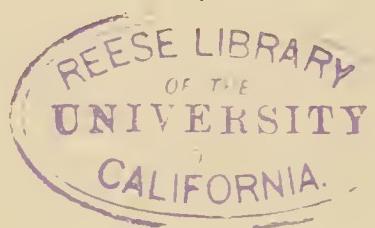
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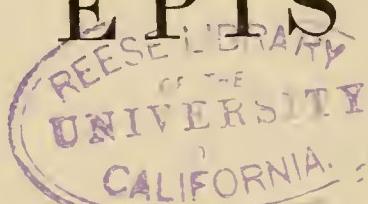
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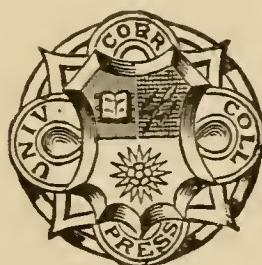
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## HOW TO USE THIS BOOK.

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PART I. contains (a) Introduction, (b) Text, (c) Notes.

PART II. contains (a) Test Papers, and (b) Vocabulary.

PART III. consists of a Translation.

Before beginning the Text read the INTRODUCTION, in order to obtain a general idea of the subject-matter, referring to it subsequently as occasion requires. In a final reading, immediately before the Examination, all important points in it should be carefully committed to memory.

In reading the TEXT the chief object should be to *arrive at the meaning with as little help as possible*, but nevertheless to ensure perfect accuracy. There will probably occur, even in the first sentence, (a) some words which you do not know, and (b) some difficulty in seeing the exact construction. For the first, turn to the VOCABULARY; for the second, to the NOTES. If there occur any words which you do not know and which do not appear in the Vocabulary, write them neatly down, with their meaning, in two columns upon the blank pages left for the purpose, adding genitive cases or principal parts, etc., exactly as has been done in the case of the printed words.

After doing your utmost to make out the passage in this way, turn to the TRANSLATION, and see how far you were right. The Translation is not intended to save you the trouble of making out the meaning, but to serve as a test of your accuracy and to correct your errors.

Beginners may find such a method as this somewhat slow

at first, but speed will soon be gained, while the memory will be strengthened to a degree otherwise unattainable.

Variant readings are not noticed in the Notes, excepting when they differ from the University Correspondence College Text sufficiently to perplex the student if adopted by the Examiners. Write all such variant readings in the margin of the text, and try to master the meaning and syntax of both readings equally.

The *subject-matter*, except in so far as it is explained in the Introduction, may, as a rule, be neglected on first reading the book; more thorough attention can thus be given to the *language*.

You are strongly advised to master the section of the Introduction that deals with *metre*. Until you have done so you will be unable to distinguish words which are spelt alike, but differ in meaning according to the quantity of one or more of their vowels.

When reading the book for the first time, work through the *first* series of TEST PAPERS, leaving the *second* series for the second and subsequent perusals.

On reading the Text through for the last time previous to the examination, mark in Text, Notes, and Vocabulary such points as still require a final revision, and go carefully through the INDEX of Proper Names.



## INTRODUCTION.

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§ 1. Life of Horace. QUINTUS HORATIUS FLACCUS, born December 8th, B.C. 65, was the son of a freedman, a *coactor*, or collector of moneys, occupying a small farm at Venusia in Apulia. The birth of Horace occurred after the enfranchisement of his father, so that he was *ingenuus*, i.e. the son of free parents ; but nevertheless he incurred some cavil on the score of his parentage. At the age of 12 or thereabouts he was brought to Rome to receive the best education the city could give, and thus, instead of attending the country school whither many of his superiors in station went, he became a pupil of some of the leading teachers of the senatorial and equestrian youth. In particular he records his school days with one Orbilius, whose cane was always in his hand. He went to Athens at the age of 18, that being to Rome what the English Universities are to us ; and there he studied the Epicurean philosophy, which he afterwards professed. While there, he heard of the assassination of Caesar (B.C. 44), and the flight of the murderers, one of whom, Brutus, met Horace at Athens, and appointed him to the command of a legion in the army of the republican party. That army was routed at Philippi B.C. 42, and amongst the rest Horace left his shield behind him and fled for his life. When the victorious party of Octavianus (Augustus) shortly afterwards issued free pardon to the mass of the republicans, Horace immediately returned to Italy. He found himself ruined,—his father dead, his farm confiscated, and himself without influence or property. He took the post of a clerk to the Quaestors, and turned to composing Satires, the only field of literature not already occupied by some contemporary writer. His

verses caught the attention of Vergil and Varius, who introduced him to Maecenas. The latter was, with Agrippa and Messala, at once a leading political figure and a warm patron of literature. He introduced Horace to the society of Tibullus and Propertius, the elegiac poets, of Ovid, their successor, and finally to that of Augustus himself; and presented him with a small estate amongst the Sabine Hills, about fifteen miles from Tibur. At the latter place also the poet had a small villa; and between his farm, his villa, and Rome, he spent the remaining years of his life, dying on 27th November, B.C. 8, a few weeks after Maecenas.

**§ 2. His Writings.** In giving his son so liberal an education the father of Horace must have trusted that he would one day turn it to good account. Unfortunately, the death of Caesar and the subsequent civil war occurred just at the period when the worth of that education would under happier circumstances have shown itself; and, as we have seen, Horace was compelled to the merest drudgery for a living. His own disgust may have led him to indulge in the Satires, of which the first book probably appeared about B.C. 35. The second book followed in B.C. 32, and in B.C. 31—the year in which Augustus overthrew his last opponent, Antonius, at Actium—appeared the first of Horace' lyric compositions, the Epodes. The poet no longer had any excuse for writing satire, as he was already able to address Maecenas as *amicus*, and was on the high road to fortune. The first three books of the Odes appeared before the end of B.C. 23, and were probably all written between that date and the publication of the Epodes.

In B.C. 17 was written the *Carmen Saeculare*, an Ode to be sung at the celebration of the *Ludi Saeculares*, or Centennial Games; and between B.C. 17 and 13 was composed the fourth and last book of the Odes.

The Epistles—letters to various friends in the form of verse—were written between B.C. 23 and 13. (See § 3, NOTE.) The date of the *Ars Poetica* (sometimes called the Third Epistle of the Second Book, or the Epistle to the Pisos) is uncertain, but it probably belongs to the last few years of the author's life.

### § 3. Chronological Summary of Horace' Life and Writings.

- b.c. 65. Birth of Horace, near Venusia, December 8th.
- 53. Arrival of Horace at Rome.
- 44. Horace at Athens.
- 42. Battle of Philippi: Horace fights on the side of Brutus.
- 41. Horace a Quaestorian scribe at Rome.
- 35. *Satires I.*
- 32—31. *Satires II.* and *Epodes.*
- 23. *Odes I.—III.*
- 23—20. *Epistles I.*, and possibly *Epistle II. ii.*
- 17. *Carmen Saeculare.*
- 14. *Odes IV.*
- 13. *Epistle II. i.*
- 8. Death of Horace, November 27th.

*Note on the Date of the “Epistles.”*—The evidence for the date of the Epistles is wholly internal. None of them could well have been written before about b.c. 23 as Horace alludes to the reception met by his Odes and Epodes (I. xiii., xix.). The date of Ep. I. iii. is b.c. 20, when Julius Florus was in the suite of Tiberius during his stay in Armenia. Both Ep. I. xviii. and I. xii. allude to the restoration, in b.c. 20, of the standards captured by the Parthians from Crassus and Antonius. In I. xii. Horace alludes to the conquest of the Cantabrians by Agrippa, which took place in b.c. 20—19, and he gives us more precise evidence in his statement at the end of Book I. that he was forty-four years of age in the December of the year marked by the consulship of Lepidus and Lollius. Lollius was consul b.c. 21. From these indications it may be inferred that the First Book was written between b.c. 23 and b.c. 20. The date of Book II. is doubtful, but Epistle II. i. certainly belongs to the later years of Horace' life, and is generally dated b.c. 13. The Epistle to Florus comes probably five or six years earlier.

### § 4. Scope of the Epistles. Horace includes the Epistles as well as the Satires under the general name of *sermones*

("Table Talk"), to distinguish them from his more ambitious poetry in the Odes. In every respect they much resemble the Satires, and may be called a continuation of them in epistolary form. They are didactic pieces in a light and lively style, and written from the first with a view to publication. Some of them have much of the ring of genuine private letters, such as the letter of introduction to Claudius Nero (I. ix.) and the chatty note to Julius Florus (I. iii.); but as a whole they form a collection of essays on moral and literary topics. Each of them is addressed to some person, one of whose characteristics often serves as a peg whereon to hang a few remarks about the art of life chosen from Horace' wide experience. So in the letters to Fuscus (I. x.) and that to his bailiff (I. xiv.) Horace fixes upon his correspondents' dislike for the country and makes it serve as an occasion for a brief essay on discontent. In a letter to Lollius (I. xviii.) we have a Tuft-hunter's *vade mecum* in miniature. In another to Quintius (i. xvi.) Horace gives a pleasant description of his rustic paradise by the banks of the Digentia and then turns off quite naturally to a discussion on the "truly good man." Very often he takes us into his confidence and unbosoms the failings that trouble him in spite of all his efforts; in fact it is the strong personality pervading the Epistles that lends them half their power.

The main interest of Book I. is personal and moral; that of Book II. is rather personal and literary. Horace upholds his own literary views with considerable warmth, crying out against the blind worship of the older Latin poets simply because they are old, and demanding adherence to a more rational canon of criticism. He contends that the Romans ought to endeavour to imitate the perfect models of Greece and copy their grace and finish rather than blindly follow the ruggedness of the early Roman poets then so much in vogue. The last Epistle forms a fitting close. It gives us Horace' reasons for taking up with poetry—a kind of *Apologia pro poesi sua*—and his reasons for laying it down betimes; but he cannot refrain from a little moralising towards the end; once more he repeats his *credo*—"Enjoy in moderation : live aright or die."

**§ 5. Allusions to Poetry and Philosophy.** Horace wrote for educated readers, and his Epistles teem with literary allusions. A short account of the several philosophers and poets mentioned will be found in the Notes or in the Index of Proper Names; a more general survey is given here for the sake of those who are unacquainted with the history of classical literature.

(a) **POETRY.** The Homeric poems are frequently referred to by Horace; some account of their contents is prefixed to the Notes on the second Epistle of Book I. Next in antiquity among the poets mentioned comes Archilochus of Paros (714—676), who was one of the first writers of what has been termed “personal” poetry, as distinguished from epic narratives and didactic treatises.

Mimnermus of Colophon (fl. 620) made the elegiac couplet the vehicle of plaintive love-poems; a little later Alcaeus and Sappho used for the same purpose the stanzas which are after them named respectively Alcaic and Sapphic.

Pindar (522—442), the most famous writer of odes of a public or religious nature, was a native of Thebes in Boeotia; his extant works celebrate victories in the public games.

After Pindar’s time the only Greek poetry of importance was dramatic, until we reach the age of the Alexandrian writers (3rd cent. B.C.). Among these was Callimachus, a learned and painstaking writer with little poetic genius, whose voluminous works enjoyed considerable celebrity.

As in Greece, so in Rome, the earliest poetry (if we except a few rude hymns to the gods) was epic; Livius Andronicus and Naevius in the 3rd century B.C. used the indigenous Saturnian metre for this purpose (Ep. II. i. 158, *note*), but Ennius (b. 239, d. 169) adopted the Greek hexameter, which was also used by Lucilius (b. 148, d. 103), the first writer of satire,—the one form of literature which the Romans originated. These were the writers whose poems Horace learnt at school, and for whom it was the fashion of his day to affect a great admiration; it remained for Horace himself and other poets of the Augustan age to achieve the masterpieces of Roman poetry.

(b) **THE DRAMA.** This, though strictly speaking a branch of poetry, may be conveniently treated separately. In Greece

dramatic performances are said to have originated in songs relating the adventures of the wine-god Dionysus or Bacchus ; these were sung by a chorus of fifty men dancing round the altar of the god. From these rude beginnings Thespis, Aeschylus and Sophocles (all mentioned by Horace) successively developed tragedy at Athens ; Thespis introduced (B.C. 535) an actor to speak independently of the chorus, Aeschylus adding a second actor and Sophocles a third. Though the drama was still regarded as especially connected with the worship of Bacchus, the subject of the odes and dialogues was no longer confined to that god's adventures, but the plots were drawn from the whole range of mythology and history.

Greek comedy grew up contemporaneously with tragedy. In Sicily Epicharmus began about B.C. 480 to write plays which seem to have been mainly burlesques of the ancient mythological stories, plentifully intermixed with moral maxims. At Athens we find the "Old Comedy" becoming, in the hands of Cratinus, who exhibited his first play in B.C. 454, a means of attacking political and moral offenders. Aristophanes, the best-known writer of the Old Comedy, lived long enough to see its freedom in this respect restricted ; from 404 to 338 is the period assigned to the "Middle Comedy," which caricatured the manners of the time, and from which the chorus entirely disappeared. This was succeeded by the "New Comedy" (340—260), of which the greatest ornament was Menander, a poet highly skilled in the delineation of character.

Of the origin of Roman comedy Horace himself gives us an account (Ep. II. i. 139—155) ; subsequently nearly all dramatic performances at Rome consisted of imitations or adaptations of Greek plays. The first writer who introduced pieces of this description was Livius Andronicus (B.C. 240), who composed both tragedies and comedies, as also did Naevius (235), Pacuvius (b. 219, d. 130), Ennius, and Accius (b. 170). Five dramatists mentioned by Horace devoted themselves to comedy alone : Plautus, Caecilius, Terence, Afranius, and Atta, the period covered by their works being from B.C. 225 to B.C. 80 ; their models were mainly the writers of the New Comedy. Sometimes they

followed their originals in laying their scenes in Greek towns, and dressed the actors in the Greek *pallium*; in other plays the scenes were Roman and the actors wore the *toga*. Comedies of the former class were known as *palliatae*, and of the latter as *togatae*.

(c) PHILOSOPHY. Though the Romans of the first century B.C. thought, talked and wrote to a considerable extent about philosophy, they attained to no originality in it, but adopted so much as they chose of the existing Greek systems. To understand Horace' philosophical allusions, some knowledge is therefore required of the chief schools of Greek thought.

The earliest philosophers (7th and 6th cent. B.C.) engaged themselves for the most part in speculations and theories with regard to the elements of which the universe is composed and the method of its structure, water, air and fire being respectively regarded by successive philosophers as the origin of all things. Pythagoras of Samos (B.C. 580—500), who settled at Crotona in Italy, made several arithmetical and geometrical discoveries; the theory, however, for which he is most famous is his doctrine of metempsychosis, or the transmigration of the souls of men and animals. Empedocles of Agrigentum in Sicily (fl. B.C. 440) regarded the universe as composed of what are still called "the four elements," viz. earth, air, fire and water. Democritus of Abdera in Thrace (fl. B.C. 400) held that all matter consists of minute atoms of different forms, the nature of the matter varying according to the combinations and positions of the atoms. Democritus was known as "the laughing philosopher," because he laughed at the follies of mankind.

From the time of Socrates (b. 470, d. 399) the chief interest of philosophy lay in moral, rather than in physical, science. Socrates devoted himself to discussing abstract or general words, his main tenet being that virtue is knowledge, i.e. knowledge as to what is practically best. This theory rests on the assumption that every man will do what he considers to be best. Two sects of philosophers, the Cynics and the Cyrenaics, founded by pupils of Socrates, caricatured rather than followed his teaching. The Cynics

affected to despise what to most men are the objects of ambition, while the Cyrenaics, whose founder was Aristippus of Cyrene in Africa (fl. B.C. 370), held that the wise man will choose no line of action which is not conducive to pleasure. The easy-going temper of Aristippus evidently won warm admiration from Horace.

By far the greatest of Socrates' pupils was Plato, an Athenian (428—347). His most prominent theory was that of the existence of "ideas," i.e. general or ideal forms or archetypes of which, respectively, all created things were the anti-types or representations; hence, by extending Socrates' doctrine that virtue is knowledge, Plato held that virtue consists in the knowledge of "ideas," and demands a contemplative life. From the fact that Plato taught in a gymnasium named (after the hero Acadēmus) the Acadēmia, his school of philosophy is called the Academic. Crantor (fl. B.C. 300), who first wrote commentaries on Plato's works, is mentioned by Horace as a typical Academician.

Of the great philosopher and scientist Aristotle (b. 385, d. 322), Horace mentions one famous doctrine, that of the "golden mean," or the definition of virtue as the mean between opposite vices.

Next in chronological order among the philosophical schools referred to in the *Epistles* is the Stoic, so called from the *stoa*, or portico, in which its founder Zeno taught at Athens (B.C. 320). Virtue was by the Stoics held to consist in bringing one's actions into harmony with the general order of the world. Chrysippus of Soli in Cilicia (b. 280, d. 206) greatly developed and systematised Stoic philosophy; while another Stoic mentioned by Horace—Stertinius—is said to have written 220 books on the subject.

The last school which calls for notice here is the Epicurean, a school of which Horace professes himself a follower. Its founder was Epicurus, who began to teach at Athens B.C. 306. The Epicureans studied physics, but only with the purpose of freeing themselves from superstitious fears, their object being the pursuit of pleasure—or rather, repose of mind—which was to be attained by a virtuous life.

§ 6. **Metre.** The metre of the *Epistles* is the Dactylic Hexameter, in which each verse consists of six feet, and each foot is a dactyl (- √ √) or its equivalent, a spondee (- -).

˘ √ √ | ˘ √ √ | ˘ || √ √ | ˘ √ √ | ˘ √ √ | ˘ √

To this the last (sixth) foot is an exception, admitting only of two syllables, of which the last is common (˘).

The fifth foot is regularly a dactyl. A spondee only occurs in this foot for the sake of special rhythmic effect.

The following is a regular Hexameter line (I. i. 1) :—

Prīmā | dictē mi- | hī, || sūm- | mā dī- | cēndē Cā- | mēnā.

In each verse should occur a *Caesura* (*i.e.*, “cutting”)—that is, a pause in the sound, due to the ending of one word and the commencement of the next in the *middle* of a metrical foot: *e.g.*, in the example quoted above there is a *caesura* between the words *mihi* and *summa*.

When occurring, as it usually does, at the end of the first syllable of the foot (as in the line above), the *caesura* is known as *strong* or *male*. When occurring at the end of the second syllable in a dactylic foot, it is known as *weak* or *female*, as in I. ii. 65 :—

Irē vi- | ām quā | mōnstrēt || ē- | quēs; vē- | nāticūs, | ex quō.

Sometimes a *caesura* is found in the fourth foot: *e.g.* I. ii. 26 :—

Vixīs- | sēt cānīs | īnmūn- | dūs || vēl ā- | mīcā lū- | tō sūs.

§ 7. **Prosody.** With regard to rules for the quantity of syllables, the following are the most important, but they are nearly all subject to exceptions :—

(1) A diphthong or contracted syllable is long; *e.g.*, *mensāe*, *nīl* (= *nīhil*).

(2) The former of two vowels not forming a diphthong is short; *e.g.*, *pūer*.

(3) A syllable is long when its vowel is followed in the same word by two consonants (other than *h*), by *x* or *z*, or by semi-consonant *i* (sometimes printed *j*).

(4) A final syllable ending in a consonant counts as

long before a word beginning with semi-consonant *i* or a consonant (other than *h*).

(5) A syllable containing a vowel naturally short is either long or short when the vowel is followed by two different consonants of which the second is *l* or *r*; e.g., *pātris* or *pātris*, gen. sing. of *pāter*. This does not apply to *nl* or *nr*, which always make the syllable long. (A vowel by nature long remains long; e.g., *mātris*, gen. sing. of *māter*.)

(6) Final syllables of words ending in *a*, *i*, *o*, *u*, *as*, *es*, *os*, and *c*, are long. Final *a*, however, in nom., voc., and acc. is short. Final *es* is short in such nominatives singular as *milēs*.

(7) Final *e* is short, except in the 1st (Greek) and 5th declensions, in 2nd sing. imper. act. of verbs of the 2nd conjugation, and in adverbs.

(8) Final *is* is short, except in the acc., dat., and abl. plural, and in the 2nd sing. pres. ind. act. of verbs of the 4th conjugation.

(9) Final *us* is short, except in the nom., voc., and acc. plural and in the gen. sing. of the 4th declension, and in fem. substantives like *pālūs*.

(10) Final syllables of words ending in the liquids *l*, *n*, *r*, and in the dentals *d*, *t*, are short.

(11) Monosyllables are generally long, except those ending in *b*, *d*, *t*.

**Elision.**—Before a word beginning with a vowel or *h* a final vowel or diphthong is elided, as also is a final *m* together with the vowel preceding it; e.g., *Maecenas iterum antiquo me includere ludo* scans as

Maece-|nās īter'|āntī-|quō m' īn-|clūdērē|lūdo.



Q. HORATI FLACCI

EPISTULARUM  
LIBER PRIMUS.

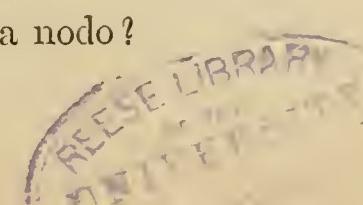
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I.

PRIMA dicte mihi, summa dicende Camena,  
Spectatum satis et donatum iam rude quaeris,  
Maecenas, iterum antiquo me includere ludo ?  
Non eademst aetas, non mens. Veianius armis  
Herculis ad postem fixis latet abditus agro,  
Ne populum extrema totiens exoret arena. 5  
Est mihi purgatam crebro qui personet aurem :  
“ Solve senescentem mature sanus equum, ne  
Peccet ad extremum ridendus et ilia ducat.”  
Nunc itaque et versus et cetera ludicra pono ; 10  
Quid verum atque decens, curo et rogo, et omnis in hoc sum ;  
Condo et conpono quae mox depromere possim.  
Ac ne forte roges, quo me duce, quo Lare tuter :  
Nullius addictus iurare in verba magistri,  
Quo me cumque rapit tempestas, deferor hospes. 15  
Nunc agilis fio et messor civilibus undis,  
Virtutis verae custos rigidusque satelles ;  
Nunc in Aristippi furtim praecepta relabor, *stealthily*  
Et mihi res, non me rebus subiungere conor.  
Ut nox longa quibus mentitur amica, diesque 20

Longa videtur opus debentibus, ut piger annus  
 Pupillis, quos dura premit custodia matrum :  
 Sic mihi tarda fluunt ingrataque tempora, quae spem  
 Consiliumque morantur agendi naviter id quod      24  
 Aeque pauperibus prodest, locupletibus aequa,  
 Aeque neglectum pueris senibusque nocebit.      25  
 Restat, ut his ego me ipse regam solerque elementis.  
 Non possis oculo quantum contendere Lynceus :  
 Non tamen idcirco contemnas lippus inungui ;  
 Nec, quia desperes invicti membra Glyconis,      30  
 Nodosa corpus nolis prohibere cheragra.  
 Est quadam prodire tenus, si non datur ultra.  
 Fervet avaritia miseroque cupidine pectus :  
 Sunt verba et voces, quibus hunc lenire dolorem  
 Possis et magnam morbi deponere partem.      35  
 Laudis amore tunes : sunt certa piacula, quae te  
 Ter pure lecto poterunt recreare libello.  
 Invidus, iracundus, iners, vinosus, amator,  
 Nemo adeo ferus est, ut non mitescere possit,  
 Si modo culturae patientem commodet aurem.      40  
 Virtus est vitium fugere et sapientia prima  
 Stultitia caruisse. Vides, quae maxima credis  
 Esse mala, exiguum censum turpemque repulsam,  
 Quanto devites animi capitisque labore ;  
 Inpiger extremos curris mercator ad Indos,      45  
 Per mare pauperiem fugiens, per saxa, per ignes :  
 Ne cures ea, quae stulte miraris et optas,  
 Discere et audire et meliori credere non vis ?  
 Quis circum pagos et circum compita pugnax  
 Magna coronari contemnat Olympia, cui spes,      50  
 Cui sit condicio dulcis sine pulvere palmae ?  
 Vilius argentumst auro, virtutibus aurum :  
 " O cives, cives, quaerenda pecunia primumst ;  
 Virtus post nummos" ; haec Ianus summus ab imo  
 Prodocet, haec recinunt iuvenes dictata senesque,      55

- Laevo suspensi loculos tabulamque lacerto.  
 Est animus tibi, sunt mores, est lingua fidesque,  
 Sed quadringentis sex septem milia desunt :  
 Plebs eris. At pueri ludentes "Rex eris" aiunt,  
 "Si recte facies." Hic murus aheneus esto : 60  
 Nil conscire sibi, nulla pallescere culpa.  
 Roscia, dic sodes, melior lex an puerorumst  
 Nenia, quae regnum recte facientibus offert,  
 Et maribus Curiis et decantata Camillis ?  
 Isne tibi melius suadet, qui "Rem facias, rem, 65  
 Si possis, recte, si non, quocumque modo rem,  
 Ut proprius spectes lacrimosa poemata Pupi" ;  
 An qui Fortunae te responsare superbae  
 Liberum et erectum praesens hortatur et aptat ?  
 Quodsi me populus Romanus forte roget, cur 70  
 Non ut porticibus sic iudiciis fruar isdem,  
 Nec sequar aut fugiam quae diligit ipse vel odit :  
 Olim quod volpes aegroto cauta leoni  
 Respondit, referam : "Quia me vestigia terrent,  
 Omnia te adversum spectantia, nulla retrorsum." 75  
 Belua multorum es capitum. Nam quid sequar aut quem ?  
 Pars hominum gestit conducere publica ; sunt qui  
 Crustis et pomis viduas venentur avaras,  
 Excipientque senes, quos in vivaria mittant ;  
 Multis occylto crescit res fenore. Verum 80  
 Esto aliis alios rebus studiisque teneri :  
 Idem eadem possunt horam durare probantes ?  
 "Nullus in orbe sinus Bais praelucet amoenis"  
 Si dixit dives : lacus et mare sentit amorem  
 Festinantis eri ; cui si vitiosa libido 85  
 Fecerit auspicium, "Cras ferramenta Teanum  
 Tolletis, fabri." Lectus genialis in aulast :  
 Nil ait esse prius, melius nil caelibe vita ;  
 Si non est, iurat bene solis esse maritis.  
 Quo teneam voltus mutantem Protea nodo ? 90



Quid pauper ? Ride : mutat cenacula, lectos,  
 Balnea, tonsores, ducto navigio aequa  
 Nauseat ac locuples, quem dicit priva triremis.  
 Si curatus inaequali tonsore capillos  
 Occurri, rides ; si forte subucula pexae      95  
 Trita subest tunicae, vel si toga dissidet inpar,  
 Rides : quid ? mea cum pugnat sententia secum,  
 Quod petiit spernit, repetit quod nuper omisit,  
 Aestuat et vitae disconvenit ordine toto,  
 Diruit, aedificat, mutat quadrata rotundis ;      100  
 Insanire putas sollemnia me neque rides,  
 Nec medici credis nec curatoris egere  
 A praetore dati, rerum tutela mearum  
 Cum sis et prave sectum stomacheris ob unguem  
 De te pendentis, te respicientis amici ?      105  
 Ad summam : sapiens uno minor est Iove, dives,  
 Liber, honoratus, pulcher, rex denique regum,  
 Praecipue sanus, nisi cum pituita molestast.

## II.

TROIANI belli scriptorem, Maxime Lolli,  
 Dum tu declamas Romae, Praeneste relegi,  
 Qui, quid sit pulchrum, quid turpe, quid utile, quid non,  
 Planius ac melius Chrysippo et Crantore dicit.  
 Cur ita crediderim, nisi quid te detinet, audi.      5  
 Fabula, qua Paridis propter narratur amorem  
 Graecia barbariae lento collisa duello,  
 Stultorum regum et populorum continet aestus.  
 Antenor censem bellum praecidere causam :  
 Quid Paris ? ut salvus regnet vivatque beatus,      10  
 Cogi posse negat. Nestor conponere lites  
 Inter Peliden festinat et inter Atriden.  
 Hunc amor, ira quidem communiter urit utrumque.

Quidquid delirant reges, plectuntur Achivi.  
 Seditione, dolis, scelere atque libidine et ira  
 Iliacos intra muros peccatur et extra. 15  
 Rursus, quid virtus et quid sapientia possit,  
 Utile proposuit nobis exemplar Ulixem,  
 Qui domitor Troiae multorum providus urbes  
 Et mores hominum inspexit, latumque per aequor, 20  
 Dum sibi, dum sociis redditum parat, aspera multa  
 Pertulit, adversis rerum immersabilis undis.  
 Sirenum voces et Circae pocula nosti ;  
 Quae si cum sociis stultus cupidusque bibisset,  
 Sub domina meretrice fuisset turpis et excors, 25  
 Vixisset canis inmundus vel amica luto sus.  
 Nos numerus sumus et fruges consumere nati,  
 Sponsi Penelopae nebulones Alcinoique  
 In cute curanda plus aequo operata iuventus,  
 Cui pulchrum fuit in medios dormire dies et 30  
 Ad strepitum citharae cessantem ducere somnum.  
 Ut iugulent hominem, surgunt de nocte latrones :  
 Ut te ipsum serves, non exergisceris ? Atqui  
 Si noles sanus, curres hydropticus ; et ni  
 Posces ante diem librum cum lumine, si non 35  
 Intendes animum studiis et rebus honestis,  
 Invidia vel amore vigil torquebere. Nam cur,  
 Quae laedunt oculum, festinas demere ; siquid  
 Est animum, differs curandi tempus in annum ?  
 Dimidium facti, qui coepit, habet : sapere aude ; 40  
 Incipe. Qui recte vivendi prorogat horam,  
 Rusticus exspectat, dum defluat amnis ; at ille  
 Labitur et labetur in omne volubilis aevum.  
 Quaeritur argentum puerisque beata creandis  
 Uxor, et incultae pacantur vomere silvae : 45  
 Quod satis est cui contingit, nihil amplius optet.  
 Non domus et fundus, non aeris acervus et auri  
 Aegroto domini deduxit corpore febres,

Non animo curas : valeat possessor oportet,  
Si conportatis rebus bene cogitat uti.

50

Qui cupid aut metuit, iuvat illum sic domus et res,  
Ut lippum pictae tabulae, fomenta podagram,  
Auriculas citharae collecta sorde dolentes.

Sincerumst nisi vas, quodcumque infundis acescit.

Sperne voluptates : nocet empta dolore voluptas.

55

Semper avarus eget : certum voto pete finem.

Invidus alterius macrescit rebus opimis ;

Invidia Siculi non invenere tyranni

Maius tormentum. Qui non moderabitur irae,

Infectum volet esse, dolor quod suaserit et mens,

60

Dum poenas odio per vim festinat inulto.

Ira furor brevis est : animum rege ; qui nisi paret,

Imperat : hunc frenis, hunc tu conpesce catena.

Fingit equum tenera docilem cervice magister

Ire viam qua monstret eques ; venaticus, ex quo

65

Tempore cervinam pellem latravit in aula,

Militat in silvis catulus. Nunc adbibe puro

Pectore verba, puer, nunc te melioribus offer.

Quo semel est imbuta recens servabit odorem

Testa diu. Quodsi cessas aut strenuus antis,

70

Nec tardum opperior nec praecedentibus insto.

### III.

IULI Flore, quibus terrarum militet oris

Claudius Augusti privignus, scire labore.

Thracane vos Hebrusque nivali compede vinetus,

An freta vicinas inter currentia turres,

An pingues Asiae campi collesque morantur ?

5

Quid studiosa cohors operum struit ? hoc quoque euro.

Quis sibi res gestas Augusti scribere sumit ?

Bella quis et paces longum diffundit in aevum ?

Quid Titius Romana brevi venturus in ora ?  
 Pindarici fontis qui non expalluit haustus,  
 Fastidire lacus et rivos ausus apertos. 10  
 Ut valet ? ut meminit nostri ? Fidibusne Latinis  
 Thebanos aptare modos studet auspice Musa,  
 An tragica desaevit et ampullatur in arte ?  
 Quid mihi Celsus agit ? monitus multumque monendus 15  
 Privatas ut quaerat opes et tangere vitet  
 Scripta, Palatinus quaecumque recepit Apollo,  
 Ne, si forte suas repetitum venerit olim  
 Grex avium plumas, moveat cornicula risum  
 Furtivis nudata coloribus. Ipse quid audes ? 20  
 Quae circumvolitas agilis thyma ? Non tibi parvum  
 Ingenium, non incultumst et turpiter hirtum :  
 Seu linguam causis acuis seu civica iura  
 Respondere paras seu condis amabile carmen,  
 Prima feres hederae victricis praemia. Quodsi 25  
 Frigida curarum fomenta relinquere posses :  
 Quo te caelestis sapientia duceret, ires.  
 Hoc opus, hoc studium parvi properemus et ampli,  
 Si patriae volumus, si nobis vivere cari.  
 Debes hoc etiam rescribere, sit tibi curae,  
 Quantae conveniat, Munatius. An male sarta 30  
 Gratia nequiquam coit et rescinditur, ac vos  
 Seu calidus sanguis seu rerum inscitia vexat  
 Indomita cervice feros ? Ubi cumque locorum  
 Vivitis, indigni fraternum rumpere foedus,  
 Pascitur in vestrum redditum votiva iuvenca. 35

## IV.

ALBI, nostrorum sermonum candide iudex,  
 Quid nunc te dicam facere in regione Pedana ?  
 Scribere quod Cassi Parmensis opuscula vincat,

An tacitum silvas inter reptare salubres,  
 Curantem quidquid dignum sapiente bonoquest ? 5  
 Non tu corpus eras sine pectore. Di tibi formam,  
 Di tibi divitias dederunt artemque fruendi.  
 Quid voveat dulci nutricula maius alumno,  
 Qui sapere et fari possit quae sentiat, et cui  
 Gratia, fama, valetudo contingat abunde,  
 Et mundus victus non deficiente crumena ? 10  
 Inter spem curamque, timores inter et iras  
 Omnem crede diem tibi diluxisse supremum :  
 Grata superveniet, quae non sperabitur hora.  
 Me pinguem et nitidum bene curata cute vises,  
 Cum ridere voles Epicuri de grege porcum. 15

## V.

Si potes Archiacis conviva recumbere lectis  
 Nec modica cenare times olus omne patella,  
 Supremo te sole domi, Torquate, manebo.  
 Vina bibes iterum Tauro diffusa palustres  
 Inter Minturnas Sinuissanumque Petrinum. 5  
 Si melius quid habes, arcesse vel imperium fer.  
 Iamdudum splendet focus et tibi munda supellex.  
 Mitte leves spes et certamina divitiarum  
 Et Moschi causam : eras nato Caesare festus  
 Dat veniam somnumque dies ; impune licebit  
 Aestivam sermone benigno tendere noctem. 10  
 Quo mihi fortunam, si non conceditur uti ?  
 Parcus ob heredis curam nimiuinque severus  
 Adsidet insano : potare et spargere flores  
 Incipiam patiarque vel inconsultus haberi.  
 Quid non ebrietas dissignat ? operta recludit,  
 Spes iubet esse ratas, ad proelia trudit inertem,  
 Sollicitis animis onus eximit, addocet artes. 15

Fecundi calices quem non fecere disertum,  
 Contracta quem non in paupertate solutum ? 20  
 Haec ego procurare et idoneus imperor et non  
 Invitus, ne turpe toral, ne sordida mappa  
 Corruget nares, ne non et cantharus et lanx  
 Ostendat tibi te, ne fidos inter amicos  
 Sit qui dicta foras eliminet, ut coeat par 25  
 Iungaturque pari. Butram tibi Septicumque,  
 Et nisi cena prior potiorque puella Sabinum,  
 Detinet adsumam ; locus est et pluribus umbris,  
 Sed nimis arta premunt olidae convivia caprae.  
 Tu quotus esse velis rescribe et rebus omissis 30  
 Atria servantem postico falle clientem.

## VI.

NIL admirari prope res est una, Numici,  
 Solaque, quae possit facere et servare beatum.  
 Hunc solem et stellas et ~~decendentia~~ certis  
 Tempora momentis sunt qui formidine nulla  
 Imbuti spectent : quid censes munera terrae ? 5  
 Quid maris extremos Arabas ditantis et Indos,  
 Ludicra quid, plausus et amici dona Quiritis ?  
 Quo spectanda modo, quo sensu credis et ore ?  
 Qui timet his adversa, fere miratur eodem,  
 Quo cupiens, pacto ; pavor est utrobique molestus, 10  
 Improvisa simul species exterret utrumque.  
 Gaudeat an doleat, cupiat metuatne, quid ad rem,  
 Si, quidquid vidi melius peiusve sua spe,  
 Defixis oculis animoque et corpore torpet ?  
 Insani sapiens nomen ferat, aequus iniqui, 15  
 Ultra quam satis est virtutem si petat ipsam.  
 I nunc, argentum et marmor vetus aeraque et artes  
 Suspice, cum gemmis Tyrios mirare colores ;

Gaude quod spectant oculi te mille loquentem ;  
 Navus mane forum et vespertinus pete tectum,  
 Ne plus frumenti dotalibus emetat agris  
 Mutus et (indignum, quod sit peioribus ortus)  
 Hic tibi sit potius quam tu mirabilis illi.  
 Quidquid sub terrast, in apricum proferet aetas ;  
 Defodiet condetque nitentia. Cum bene notum  
 Porticus Agrippae et via te conspexerit Appi,  
 Ire tamen restat, Numa quo devenit et Ancus.  
 Si latus aut renes morbo temptantur acuto,  
 Quaere fugam morbi. Vis recte vivere : quis non ?  
 Si virtus hoc una potest-dare, fortis omissis  
 Hoc age deliciis. Virtutem verba putas et  
 Lucum ligna : cave ne portus occupet alter,  
 Ne Cibyratica, ne Bithyna negotia perdas ;  
 Mille talenta rotundentur, totidem altera, porro et  
 Tertia succedant, et quae pars quadret acervum.  
 Scilicet uxorem cum dote fidemque et amicos  
 Et genus et formam regina Pecunia donat,  
 Ac bene nummatum decorat Suadela Venusque.  
 Mancipiis locuples eget aeris Cappadocum rex :  
 Ne fueris hic tu. Chlamydes Lucullus, ut aiunt,  
 Si posset centum scaenae praebere rogatus,  
 "Qui possum tot ? " ait : "tamen et quaeram, et quot habebo  
 Mittam" ; post paulo scribit, sibi milia quinque  
 Esse domi chlamydum, partem vel tolleret omnes.  
 Exilis domus est, ubi non et multa supersunt  
 Et dominum fallunt et prosunt furibus. Ergo  
 Si res sola potest facere et servare beatum,  
 Hoc primus repetas opus, hoc postremus omittas.  
 Si fortunatum species et gratia praestat,  
 Mercemur servum, qui dictet nomina, laevum  
 Qui fodicet latus et cogat trans pondera dextram  
 Porrigere " Hic multum in Fabia valet, ille Velina ;  
 Cui libet hic fasces dabit, eripietque curule

- Cui volet importunus ebur." "Frater" "Pater" adde;  
 Ut cuiquest aetas, ita quemque facetus adopta. 55  
 Si bene qui cenat bene vivit, lucet, eamus  
 Quo dicit gula; piscemur, venemur, ut olim  
 Gargilius, qui mane plagas, venabula, servos,  
 Differtum transire forum populumque iubebat,  
 Unus ut e multis populo spectante referret 60  
 Emptum mulus aprum. Crudi tumidique lavemur,  
 Quid deceat, quid non oblixi, Caerite cera  
 Digni, remigium vitiosum Ithacensis Ulixii,  
 Cui potior patria fuit interdicta voluptas.  
 Si, Minnernus uti censem, sine amore iocisque 65  
 Nil est iucundum, vivas in amore iocisque.  
 Vive, vale. Siquid novisti rectius istis,  
 Candidus in perti; si non, his utere mecum.

## VII.

- QUINQUE dies tibi pollicitus me rure futurum,  
 Sextilem totum mendax desideror. Atqui  
 Si me vivere vis sanum recteque valentem,  
 Quam mihi das aegro, dabis aegrotare timenti,  
 Maecenas, veniam, dum ficus prima calorque 5  
 Dissignatorem decorat lictoribus atris,  
 Dum pueris omnis pater et maternula pallet,  
 Officiosaque sedulitas et opella forensis  
 Adducit febres et testamenta resignat.  
 Quodsi bruma nives Albanis inlinet agris, 10  
 Ad mare descendet vates tuus et sibi parcer  
 Contractusque leget; te, dulcis amice, reviset  
 Cum Zephyris, si concedes, et hirundine prima.  
 Non quo more piris vesci Calaber iubet hospes  
 Tu me fecisti locupletem. "Vescere, sodes." 15  
 "Iam satis est." "At tu, quantum vis, tolle." "Benigne."

“ Non invisa feres pueris munuscula parvis.”

“ Tam teneor dono, quam si dimittar onustus.”

“ Ut libet : haec porcis hodie comedenda relinques.”

Prodigus et stultus donat quae spernit et odit :

20

Haec seges ingratis tulit et feret omnibus annis.

Vir bonus et sapiens dignis ait esse paratus,

Nec tamen ignorat quid distent aera lupinis.

Dignum praestabo me etiam pro laude merentis.

Quodsi me noles usquam discedere, reddes

25

Forte latus, nigros angusta fronte capillos,

Reddes dulce loqui, reddes ridere decorum et

Inter vina fugam Cinarae maeerer protervae.

Forte per angustum tenuis nitedula rimam

Repserat in cumeram frumenti, pastaque rursus

30

Ire foras pleno tendebat corpore frustra ;

Cui mustela procul “ Si vis ” ait “ effugere istinc,

Macra cavum repetes artum, quem macra subisti.”

Hac ego si conpellor imagine, cuncta resigno :

Nec somnum plebis laudo satur altilium nec

35

Otia divitiis Arabum liberrima muto..

Saepe verecundum laudasti, rexque paterque

Audisti coram, nec verbo parcius absens :

Inspice si possum donata reponere laetus.

Haud male Telemachus, proles patientis Ulixii :

40

“ Non est aptus equis Ithace locus, ut neque planis

Porrectus spatiis nec multae prodigus herbae ;

Atride, magis apta tibi tua dona relinquam.”

Parvum parva decent : mihi iam non regia Roma,

Sed vacuum Tibur placet aut inbelle Tarentum.

45

Strenuus et fortis causisque Philippus agendis

Clarus, ab officiis octavam circiter horam

Dum redit atque Foro nimium distare Carinas

Iam grandis natu queritur, conspexit, ut aiunt,

Adrasum quendam vacua tonsoris in umbra

Cultello proprios purgantem leniter unguies.

50

“ Demetri,” (puer hic non laeve iussa Philippi  
Accipiebat) “ Abi, quaere et refer, unde domo, quis,  
Cuius fortunae, quo sit patre quove patrono.”

It, redit et narrat, Vulteum nomine Menam,  
Praeconem, tenui censu, sine crimine, notum  
Et properare loco et cessare et quaerere et uti,  
Gaudentem parvisque sodalibus et laire curto  
Et ludis et post decisa negotia Campo.

“ Scitari libet ex ipso quodcumque refers : dic,  
Ad cenam veniat.” Non sane credere Mena,  
Mirari secum tacitus. Quid multa ? “ Benigne ”  
Respondet. “ Neget ille mihi ? ” “ Negat inprobus et te  
Negligit aut horret.” Vulteum mane Philippus

Vilia vendentem tunicato scruta popello 65

Occupat et salvere iubet prior ; ille Philippo  
Excusare laborem et mercennaria vincla,  
Quod non mane domum venisset, denique quod non  
Providisset eum. “ Sic ignovisse putato

Me tibi, si cenas hodie mecum.” “ Ut libet.” “ Ergo — 70

Post nonam venies ; nunc i, rem strenuus auge.”

Ut ventum ad cenamst, dicenda tacenda locutus

Tandem dormitum dimittitur. Hic ubi saepe

Occultum visus decurrere piscis ad hamum,

Mane cliens et iam certus conviva, iubetur 75

Rura suburbana indictis comes ire Latinis :

Inpositus mannis arvum caelumque Sabinum

Non cessat laudare. Videt ridetque Philippus,

Et sibi dum requiem, dum risus undique quaerit,

Dum septem donat sestertia, mutua septem

Promittit, persuadet uti mercetur agellum.

Mercatur. Ne te longis ambagibus ultra

Quam satis est morer : ex nitido fit rusticus atque

Sulcos et vineta crepat mera, praeparat ulmos,

Inmoritur studiis et amore senescit habendi.

Verum ubi oves furto, morbo periere capellae,

Spem mentita seges, bos est enectus arando ;  
 Offensus damnis media de nocte caballum  
 Arripit iratusque Philippi tendit ad aedes.  
 Quem simul adspexit scabrum intonsumque Philippus, 90  
 “Durus,” ait, “Vultei, nimis attentusque videris  
 Esse mihi.” “Pol, me miserum, patrone, vocares,  
 Si velles” inquit “verum mihi ponere nomen.  
 Quod te per Genium dextramque deosque Penates  
 Obsecro et obtestor, vitae me redde priori !” 95  
 Qui semel adspexit, quantum dimissa petitis  
 Praestent, mature redeat repetatque relicta.  
 Metiri se quemque suo modulo ac pede verumst.

## VIII.

CELSO gaudere et bene rem gerere Albinovano  
 Musa rogata refer, comiti scribaeque Neronis.  
 Si quaeret quid agam, dic multa et pulchra minantem  
 Vivere nec recte nec suaviter, haud quia grando  
 Contuderit vites oleamve momorderit aestus, 5  
 Nec quia longinquis armentum aegrotet in agris ;  
 Sed quia mente minus validus quam corpore toto  
 Nil audire velim, nil discere, quod levet aegrum ;  
 Fidis offendar medicis, irascar amicis,  
 Cur me funesto properent arcere veterno ; 10  
 Quae nocuere sequar, fugiam quae profore credam ;  
 Romae Tibur amem ventosus, Tibure Romam.  
 Post haec, ut valeat, quo pacto rem gerat et se,  
 Ut placeat iuveni, percontare, utque cohorti.  
 Si dicet “Recte,” primum gaudere, subinde 15  
 Praeceptum auriculis hoc instillare memento :  
 Ut tu fortunam, sic nos te, Celse, feremus..

## IX.

SEPTIMIUS, Claudi, nimirum intellegit unus,  
 Quanti me facias : nam cum rogat et prece cogit,  
 Scilicet ut tibi se laudare et tradere coner,  
 Dignum mente domoque legentis honesta Neronis,  
 Munere cum fungi propioris censem amici,? 5  
 Quid possim videt ac novit me valdius ipso.  
 Multa quidem dixi, cur excusatus abirem ;  
 Sed timui, mea ne finxisse minora putarer,  
 Dissimulator opis propriae, mihi commodus uni.  
 Sic ego, maioris fugiens opprobria culpae, 10  
 Frontis ad urbanae descendendi praemia. Quodsi  
 Depositum laudas ob amici iussa pudorem,  
 Scribe tui gregis hunc, et fortē crede bonumque.

## X.

URBIS amatorem Fuscum salvere iubemus  
 Ruris amatores, hac in re scilicet una  
 Multum dissimiles, at cetera paene gemelli  
 Fraternis animis ; quidquid negat alter, et alter :  
 Adnuimus pariter vetuli notique columbi. 5  
 Tu nidum servas, ego laudo ruris amoeni  
 Rivos et muscō circumlita saxa nemusque.  
 Quid quaeris ? Vivo et regno, simul ista reliqui  
 Quae vos ad caelum effertis rumore secundo, *and gen. appensum*  
 Utque sacerdotis fugitivus liba recuso : 10  
 Pane egeo iam mellitis potiore placentis.  
 Vivere naturae si convenienter oportet,  
 Ponendaeque domo quarerendast area primum ;  
 Novistine locum potiorem rure beato ?  
 Est ubi plus tepeant hiemes, ubi gratior aura 15  
 Leniat et rabiem Canis et momenta Leonis,

Cum semel accepit Solem furibundus acutum ?  
 Est ubi divellat somnos minus invida cura ?  
 Deterius Libycis olet aut nitet herba lapillis ?  
 Purior in vicis aqua tendit rumpere plumbum, 20  
 Quam quae per pronum trepidat cum murmure rivum ?  
 Nempe inter varias nutritur silva columnas,  
 Laudaturque domus, longos quae prospicit agros.  
 Naturam expelles furca, tamen usque recurret,  
 Et mala perrumpet furtim fastidia victrix. 25  
 Non qui Sidonio contendere callidus ostro →  
 Nescit Aquinatem potentia vellera fucum.  
 Certius accipiet damnum propiusve medullis,  
 Quam qui non poterit vero distinguere falsum.  
 Quem res plus nimio delectavere secundae, 30  
 Mutatae quatient. Siquid mirabere, pones  
 Invitus. Fuge magna : licet sub paupere tecto  
 Reges et regum vita praecurrere amicos.  
 Cervus equum pugna melior communibus herbis  
 Pellebat, donec minor in certamine longo 35  
 Inploravit opes hominis frenumque recepit ;  
 Sed postquam victo ridens discessit ab hoste,  
 Non equitem dorso, non frenum depulit ore.  
 Sic qui pauperiem veritus potiore metallis  
 Libertate caret, dominum vehit improbus atque 40  
 Serviet aeternum, quia parvo nesciet uti.  
 Cui non conveniet sua res, ut calceus olim,  
 Si pede maior erit, subvertet, si minor, uret.  
 Laetus sorte tua vives sapienter, Aristi,  
 Nec me dimittes incastigatum, ubi plura 45  
 Cogere, quam satis est, ac non cessare videbor.  
 Imperat aut servit collecta pecunia cuique,  
 Tortum digna sequi potius quam ducere funem.  
 Haec tibi dictabam post fanum putre Vacunae,  
 Excepto quod non simul esses, cetera laetus. 50

## XI.

QUID tibi visa Chios, Bullati, notaque Lesbos,  
 Quid concinna Samos, quid Croesi regia Sardis,  
 Zmyrna quid et Colophon ? maiora minorane fama ?  
 Cunctane prae Campo et Tiberino flumine sordent,  
 An venit in votum Attalicis ex urbibus una, 5  
 An Lebedum laudas odio maris atque viarum ?  
 " Scis, Lebedus quid sit : Gabiis desertior atque  
 Fidenis vicus ; tamen illic vivere vellem,  
 Oblitusque meorum obliviscendus et illis  
 Neptunum procul e terra spectare furentem." 10  
 Sed neque, qui Capua Romam petit, imbre lutoque  
 Adspersus volet in caupona vivere ; nec qui  
 Frigus collegit, furnos et balnea laudat  
 Ut fortunatam plene praestantia vitam ;  
 Nec, si te validus iactaverit Auster in alto, 15  
 Idecirco navim trans Aegaeum mare vendas.  
 Incolumi Rhodos et Mytilene pulchra facit, quod  
 Paenula solstitio, campestre nivalibus auris,  
 Per brumam Tiberis, Sextili mense caminus.  
 Dum licet ac voltum servat Fortuna benignum,  
 Romae laudetur Samos et Chios et Rhodos absens. 20  
 Tu quamcumque deus tibi fortunaverit horam  
 Grata sume manu neu dulcia differ in annum,  
 Ut quocumque loco fuēris vixisse libenter  
 Te dicas : nam si ratio et prudentia curas,  
 Non locus effusi late maris arbiter aufert, 25  
 Caelum, non animum mutant, qui trans mare currunt.  
 Strenua nos exercet inertia : navibus atque  
 Quadrigis petimus bene vivere. Quod petis, hic est,  
 Est Ulubris, animus si te non deficit aequus. 30



## XII.

FRUCTIBUS Agrippae Siculis, quos colligis, Ieci,  
 Si recte frueris, non est ut copia maior  
 Ab Iove donari possit tibi. Tolle querellas :  
 Pauper enim non est, cui rerum suppetit usus.  
 Si ventri bene, si lateris pedibusque tuis, nil  
 Divitiae poterunt regales addere maius. 5  
 Si forte in medio positorum abstemius herbis  
 Vivis et urtica, sic vives protinus, ut te  
 Confestim liquidus Fortunae rivos inauret,  
 Vel quia naturam mutare pecunia nescit, 10  
 Vel quia cuncta putas una virtute minora.  
 Miramur, si Democriti pecus edit agellos  
 Cultaque, dum peregrest animus sine corpore velox,  
 Cum tu inter scabiem tantam et contagia lucri  
 Nil parvum sapias et adhuc sublimia cures : 15  
 Quae mare conpescant causae, quid temperet annum,  
 Stellae sponte sua iussaene vagentur et errant,  
 Quid premat obscurum Lunae, quid proferat orbem,  
 Quid velit et possit rerum concordia discors,  
 Empedocles an Stertinium deliret acumen ? 20  
 Verum seu pisces seu porrum et caepe trucidias,  
 Ut er Pompeio Grospho et siquid petet ultro  
 Defer : nil Grosphus nisi verum orabit et aequum.  
 Vilis amicorumst annonam, bonis ubi quid dest.  
 Ne tamen ignores, quo sit Romana loco res : 25  
 Cantaber Agrippae, Claudi virtute Neronis  
 Armenius cecidit ; ius imperiumque Phrahates  
 Caesaris accepit genibus minor ; aurea fruges  
 Italiae pleno defundit Copia cornu.

## XIII.

Ut proficiscentem docui te saepe diuque,  
 Augusto reddes signata volumina, Vini,  
 Si validus, si laetus erit, si denique poscet ;  
 Ne studio nostri pecces odiumque libellis  
 Sedulus importes opera vemente minister. 5  
 Si te forte meae <sup>perit loca</sup> gravis uret sarcina chartae,  
 Abicito potius, quam quo perferre iuberis  
 Clitellas ferus inpingas, Asinaeque paternum  
 Cognomen vertas in risum et fabula fias.  
 Viribus uteris per clivos, flumina, lamas ; 10  
 Victor propositi simul ac perveneris illuc,  
 Sic positum servabis onus, ne forte sub ala  
 Fasciculum portes librorum ut rusticus agnum,  
 Ut vinosa glomus furtivae Pyrrhia lanae,  
 Ut cum pileolo soleas conviva tribulis. 15  
 Neu volgo narres, te sudavisse ferendo  
 Carmina, quae possint oculos auresque morari  
 Caesaris ; oratus multa prece, nitere : porro  
 Vade, vale, cave ne titubes mandaque frangas.

## XIV.

VILICE silvarum et mihi me redditis agelli,  
 Quem tu fastidis, habitatum quinque focis et  
 Quinque bonos solitum Variam dimittere patres,  
 Certemus, spinas animone ego fortius an tu  
 Evellas agro, et melior sit Horatius an res. 5  
 Me quamvis Lamiae pietas et cura moratur,  
 Fratrem maerentis, rapto de fratre dolentis  
 Insolabiliter ; tamen istuc mens animusque  
 Fert et amat spatiis obstantia rumpere claustra  
 Rure ego viventem, tu dicis in urbe beatum : 10

Cui placet alterius, sua nimirumst odio sors.  
 Stultus uterque locum inmeritum causatur inique :  
 In culpast animus, qui se non effugit umquam.  
 Tu mediastinus tacita prece rura petebas,  
 Nunc urbem et ludos et balnea vilicus optas ; 15  
 Me constare mihi scis et discedere tristem,  
 Quandocumque trahunt invisa negotia Romam.  
 Non eadem miramur ; eo disconvenit inter  
 Meque et te : nam quae deserta et inhospita tesqua  
 Credis, amoena vocat mecum qui sentit, et odit 20  
 Quae tu pulchra putas. Fornix tibi et uncta popina  
 Incutiunt urbis desiderium, video, et quod  
 Angulus iste feret piper et tus ocius uva,  
 Nec vicina subest vinum praebere taberna  
 Quae possit tibi, nec meretrix tibicina, cuius 25  
 Ad strepitum salias terrae gravis : et tamen urgues  
 Iampridem non tacta ligonibus arva, bovemque  
 Disiunctum curas et strictis frondibus exples ;  
 Addit opus pigro rivus, si decidit imber,  
 Multa mole docendus aprico parcere prato. 30  
 Nunc age, quid nostrum concentum dividat, audi.  
 Quem tenues decuere togae nitidique capilli,  
 Quem scis inmunem Cinarae placuisse rapaci,  
 Quem bibulum liquidi media de luce Falerni,  
 Cena brevis iuvat et prope rivum somnus in herba. 35  
 Nec lusisse pudet, sed non incidere ludum.  
 Non istic obliquo oculo mea commoda quisquam  
 Limat, non odio obscuro morsuque venenat ;  
 Rident vicini glaebas et saxa moventem  
 Cum servis. Urbana diaria rodere mavis,  
 Horum tu in numerum voto ruis ; invidet usum 40  
 Lignorum et pecoris tibi calo argutus et horti.  
 Optat ephippia bos piger, optat arare caballus ;  
 Quam scit uterque, libens, censebo, exerceat artem.

## XV. ↗

QUAE sit hiemps Veliae, quod caelum, Vala, Salerni,  
 Quorum hominum regio et qualis via (nam mihi Baias  
 Musa supervacuas Antonius, et tamen illis  
 Me facit invisum, gelida cum perluor unda  
 Per medium frigus. Sane murteta relinqu 5  
 Dictaque cessantem nervis elidere morbum  
 Sulfura contemni vicus gemit, invidus aegris,  
 Qui caput et stomachum supponere frontibus audent  
 Clusinis, Gabiosque petunt et frigida rura.

Mutandus locus est et deversoria nota 10

Praeteragendus equus. “ Quo tendis ? Non mihi Cumas

Est iter aut Baias ” laeva stomachosus habena

Dicet eques ; sed equis frenatost auris in ore) ;

Maior utrum populum frumenti copia pascat,

Collectosne bibant imbræ puteosne perennes 15

Iugis aquæ (nam vina nihil moror illius orae.

Rure meo possum quidvis perferre patique ;

Ad mare cum veni, generosum et lene requiro,

Quod curas abigat, quod cum spe divite manet

In venas animumque meum, quod verba ministret, 20

Quod me Lucanae iuvenem commendet amicae) ;

Tractus uter plures lepores, uter educet apros ;

Utra magis pisces et echinos aequora celent,

Pinguis ut inde domum possim Phaeaxque reverti,

Scribere te nobis, tibi nos adcredere par est. 25

Maenius, ut rebus maternis atque paternis

Fortiter absumptis urbanus coepit haberri,

Scurra vagus, non qui certum praesepe teneret,

Inpransus non qui civem dignosceret hoste,

Quaelibet in quemvis opprobria fingere saevus, 30

Pernicies et tempestas barathrumque macelli,

Quidquid quaesierat ventri donabat avaro.

Hic, ubi nequitiae fautoribus et timidis nil

Aut paullum abstulerat, patinas cenabat omasi  
 Vilis et agninae, tribus ursis quod satis esset ; 35  
 Scilicet ut ventres lamna candente nepotum  
 Diceret urendos corrector Bestius. Idem,  
 Quidquid erat nactus praedae maioris, ubi omne  
 Verterat in fumum et cinerem, " Non hercule miror,"  
 Aiebat, " si qui comedunt bona, cum sit obeso 40  
 Nil melius turdo, nil volva pulchrius ampla."  
 Nimirum hic ego sum ; nam tuta et parvola laudo,  
 Cum res deficiunt, satis inter vilia fortis :  
 Verum ubi quid melius contingit et unctius, idem  
 Vos sapere et solos aio bene vivere, quorum 45  
 Conspicitur nitidis fundata pecunia villis.

## XVI.

NE perconteris, fundus meus, optime Quinti,  
 Arvo pascat erum an bacis opulentet olivae  
 Pomisne an pratis an amicta vitibus ulmo :  
 Scribetur tibi forma loquaciter et situs agri.  
 Continui montes, ni dissidentur opaca 5  
 Valle, sed ut veniens dextrum latus adspiciat Sol,  
 Laevum decadens curru fugiente vaporat.  
 Temperiem laudes. Quid si rubicunda benigni  
 Corna vepres et pruna ferant, si quercus et ilex  
 Multa fruge pecus, multa dominum iuvet umbra ? 10  
 Dicas adductum propius frondere Tarentum.  
 Fons etiam rivo dare nomen idoneus, ut nec  
 Frigidior Thracam nec purior ambiat Hebrus,  
 Infirmo capiti fluit utilis, utilis alvo.  
 Hae latebrae dulces et, iam si credis, amoenae, 15  
 Incolumem tibi me praestant Septembribus horis.  
 Tu recte vivis, si curas esse quod audis.  
 Iactamus iam pridem omnis te Roma beatum ;

- Sed vereor, necui de te plus quam tibi credas,  
Neve putes alium sapiente bonoque beatum, 20  
Neu, si te populus sanum recteque valentem  
Dictitet, occultam febrem sub tempus edendi  
Dissimules, donec manibus tremor incidat unctis.  
Stultorum incurata pudor malus ulcera celat.  
Siquis bella tibi terra pugnata marique 25  
Dicat, et his verbis vacuas permulceat aures :  
“ Tene magis salvum populus velit, an populum tu,  
Servet in ambiguo, qui consultit et tibi et urbi,  
Iuppiter,” Augosti laudes agnoscere possis ;  
Cum pateris sapiens emendatusque vocari : 30  
Respondesne tuo, dic, sodes, nomine ? “ Nempe  
Vir bonus et prudens dici delector ego ac tu.”  
Qui dedit hoc hodie, cras si volet auferet, ut si  
Detulerit fasces indigno, detrahet idem.  
“ Pone, meumst,” inquit : pono tristisque recedo. 35  
Idem si clamet furem, neget esse pudicum,  
Contendat laqueo collum pressisse paternum :  
Mordear opprobriis falsis mutemque colores ?  
Falsus honor iuvat et mendax infamia terret  
Quem nisi mendorsum et medicandum ? Vir bonus est quis ?  
“ Qui consulta patrum, qui leges iuraque servat, 41  
Quo multae magnaequa secantur iudice lites,  
Quo res sponsore et quo causae teste tenentur.”  
Sed videt hunc omnis domus et vicinia tota  
Introrsum turpem, speciosum pelle decora.  
“ Nec furtum feci nec fugi,” si mihi dicat 45  
Servus : “ Habes pretium, loris non ureris,” aio.  
“ Non hominem occidi.” “ Non pasces in cruce corvos.”  
“ Sum bonus et frugi.” Renuit negitatque Sabellus.  
Cautus enim metuit foveam lupus accipiterque 50  
Suspectos laqueos et opertum milius hamum.  
Oderunt peccare boni virtutis amore :  
Tu nihil admittes in te formidine poenae.

Sit spes fallendi, miscebis sacra profanis :  
 Nam de mille fabae modiis cum surripis unum, 55  
 Damnumst, non facinus, mihi pacto lenius isto.  
 Vir bonus, omne forum quem spectat et omne tribunal,  
 Quandocumque deos vel porco vel bove placat,  
 “Iane pater” clare, clare cum dixit “Apollo,”  
 Labra movet metuens audiri : “Pulchra Laverna, 60  
 Da mihi fallere, da iusto sanctoque videri,  
 Noctem peccatis et fraudibus obice nubem.”  
 Qui melior servo, qui liberior sit avarus,  
 In triviis fixum cum se demittit ob assem,  
 Non video : nam qui cupiet, metuet quoque ; porro 65  
 Qui metuens vivet, liber mihi non erit umquam.  
 Perdidit arma, locum virtutis deseruit, qui  
 Semper in augenda festinat et obruitur re.  
 Vendere cum possis captivum, occidere noli :  
 Serviet utiliter : sine pascat durus aretque, 70  
 Naviget ac mediis hiemet mercator in undis,  
 Annonae prosit, portet frumenta penusque.  
 Vir bonus et sapiens audebit dicere : “Pentheu  
 Rector Thebarum, quid me perferre patique  
 Indignum coges ?” “Adimam bona.” “Nempe pecus, rem,  
 Lectos, argentum : tollas licet.” “In manicis et 76  
 Compedibus saevo te sub custode tenebo.”  
 “Ipse deus, simulatque volam, me solvet.” Opinor,  
 Hoc sentit “moriar.” Mors ultima linea rerumst.

## XVII.

QUAMVIS, Scaeva, satis per te tibi consulis et scis,  
 Quo tandem pacto deceat maioribus uti ;  
 Disce, docendus adhuc quae censem amiculus, ut si  
 Caecus iter monstrare velit ; tamen adspice, si quid  
 Et nos, quod cures proprium fecisse, loquamur. 5

Si te grata quies et primam somnus in horam  
 Delectat, si te pulvis strepitusque rotarum,  
 Si laedit capona, Ferentinum ire iubebo :  
 Nam neque divitibus contingunt gaudia solis,  
 Nec vixit male, qui natus moriensque fefellit.  
 Si prodesse tuis paulloque benignius ipsum  
 Te tractare voles, accedes siccus ad unctum.

10

“ Si pranderet olus patienter, regibus uti  
 Nollet Aristippus.” “ Si sciret regibus uti,  
 Fastidiret olus, qui me notat.” Utrius horum

15

Verba probes et facta doce, vel iunior audi,  
 Cur sit Aristippi potior sententia. Namque  
 Mordacem Cynicum sic eludebat, ut aiunt :

“ Scurror ego ipse mihi, populo tu : rectius hoc et  
 Splendidius multost. Equus ut me portet, alat rex,  
 Officium facio : tu poscis vilia, verum

20

Dante minor, quamvis fers te nullius egentem.”  
 Omnis Aristippum decuit color et status et res,  
 Temptantem maiora, fere praesentibus aequum.

Contra, quem duplici panno patientia velat,  
 Mirabor, vitae via si conversa decebit.

25

Alter purpureum non exspectabit amictum,  
 Quidlibet indutus celeberrima per loca vadet,  
 Personamque feret non inconcinnus utramque ;

30

Alter Miletii textam cane peius et angui  
 Vitabit chlamydem, morietur frigore, si non  
 Rettuleris pannum. Refer et sine vivat ineptus !

Res gerere et captos ostendere civibus hostes,  
 Attingit solium Iovis et caelestia temptat :

Principibus placuisse viris non ultima laus est.

35

Non cuivis homini contingit adire Corinthum.

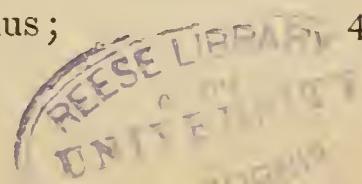
Sedit qui timuit, ne non succederet : esto.

Quid ? qui pervenit fecitne viriliter ? Atqui

Hic est aut nusquam, quod quaerimus. Hic onus horret,

Ut parvis animis et parvo corpore maius ;

40



Hic subit, et perfert. Aut virtus nomen inanest,  
 Aut decus et pretium recte petit experiens vir.  
 Coram rege sua de paupertate tacentes  
 Plus poscente ferent : distat, sumasne pudenter  
 An rapias ; atqui rerum caput hoc erat, hic fons. 45  
 “ Indotata mihi soror est, paupercula mater,  
 Et fundus nec vendibilis nec pascere firmus ”  
 Qui dicit, clamat “ Victum date.” Succinit alter  
 “ Et mihi dividuo findetur munere quadra.”  
 Sed tacitus pasci si posset corvus, haberet 50  
 Plus dapis, et rixae multo minus invidiaeque.  
 Brundisium comes aut Surrentum ductus amoenum,  
 Qui queritur salebras et acerbum frigus et imbræ,  
 Aut cistam effractam et subducta viatica plorat,  
 Nota refert meretricis acumina, saepe catellam, 55  
 Saepe periscelidem raptam sibi flentis, uti mox  
 Nulla fides damnis verisque doloribus adsit.  
 Nec semel inrisus triviis attollere curat  
 Fracto crure planum, licet illi plurima manet  
 Lacrima, per sanctum iuratus dicat Osirim : 60  
 “ Credite, non ludo ; crudeles, tollite claudum.”  
 “ Quaere peregrinum ” vicinia rauca reclamat.

## XVIII.

Si bene te novi, metues, liberrime Lolli,  
 Scurrantis speciem praebere, professus amicum.  
 Ut matrona meretrici dispar erit atque  
 Discolor, infido scurrae distabit amicus.  
 Est huic diversum vitio vitium prope maius, 5  
 Asperitas agrestis et inconcinna gravisque,  
 Quae se commendat tonsa cute, dentibus atris,  
 Dum vult libertas dici mera veraque virtus.  
 Virtus est medium vitiorum et utrimque reductum.

- Alter in obsequium plus aequo pronus et imi 10  
 Derisor lecti sic nutum divitis horret,  
 Sic iterat voces et verba cadentia tollit,  
 Ut puerum saevo credas dictata magistro  
 Reddere vel partes mimum tractare secundas;  
 Alter rixatur dē lana saepe caprina, 15  
 Propugnat nugis armatus : “ Scilicet ut non  
 Sit mihi prima fides et, vere quod placet, ut non  
 Acrier elatrem ! Pretium aetas altera sordet.”  
 Ambigitur quid enim ? Castor sciat an Dolichos plus ;  
 Brundisium Minuci melius via ducat an Appi. 20  
 Quem damnosa venus, quem praeceps alea nudat,  
 Gloria quem supra vires et vestit et unguit,  
 Quem tenet argenti sitis importuna famesque,  
 Quem paupertatis pudor et fuga, dives amicus,  
 Saepe decem vitiis instructior, odit et horret, 25  
 Ant, si non odit, regit ac veluti pia mater  
 Plus quam se sapere et virtutibus esse priorem  
 Volt et ait prope vera : “ Meae (contendere noli)  
 Stultitiam patiuntur opes ; tibi parvola res est :  
 Arta decet sanum comitem toga ; desine mecum 30  
 Certare.” Eutrapelus, cuicumque nocere volebat,  
 Vestimenta dabat pretiosa : beatus enim iam  
 Cum pulchris tunicis sumet nova consilia et spes,  
 Dormiet in lucem, scorto postponet honestum  
 Officium, nummos alienos pascet, ad imum  
 Thrax erit aut olitoris aget mercede caballum.  
 Arcanum neque tu scrutaberis illius umquam,  
 Commissumque teges et vino tortus et ira.  
 Nec tua laudabis studia aut aliena reprendes,  
 Nec, cum venari volet ille, poemata pangas. 40  
 Gratia sic fratrum geminorum, Amphionis atque  
 Zethi, dissiluit, donec suspecta severo  
 Conticuit lyra. Fraternis cessisse putatur  
 Moribus Amphion : tu cede potentis amici

Lenibus imperiis, quotiensque educet in agros                                  45  
 Aeoliis onerata plagis iumenta canesque,  
 Surge et inhumanae senium depone Camenae,  
 Cenes ut pariter pulmenta laboribus empta :  
 Romanis sollemne viris opus, utile famae  
 Vitaeque et membris, praesertim cum valeas et                                  50  
 Vel cursu superare canem vel viribus aprum  
 Possis. Adde virilia quod speciosius arma  
 Non est qui tractet : scis, quo clamore coronae  
 Proelia sustineas campestria ; denique saevam  
 Militiam puer et Cantabrica bella tulisti    55  
 Sub duce, qui templis Parthorum signa refigit  
 Nunc et, siquid abest, Italis adiudicat armis.  
 Ac ne te retrahas et inexcusabilis absis,  
 Quamvis nil extra numerum fecisse modumque                                  60  
 Curas, interdum nugaris rure paterno :  
 Partitur lintres exercitus, Actia pugna  
 Te duce per pueros hostili more refertur,  
 Adversarius est frater, lacus Hadria, donec  
 Alterutrum velox victoria fronde coronet.    65  
 Consentire suis studiis qui crediderit te,  
 Fautor utroque tuum laudabit pollice ludum.  
 Protinus ut moneam, siquid monitoris eges tu :  
 Quid de quoque viro et cui dicas, saepe videto.  
 Percontatorem fugito : nam garrulus idemst,  
 Nec retinent patulae commissa fideliter aures,                                  70  
 Et semel emissum volat inrevocabile verbum.  
 Non ancilla tuum iecur ulceret ulla puerve  
 Intra marmoreum venerandi limen amici,  
 Ne dominus pueri pulchri caraeve puellae  
 Munere te parvo beet aut incommodus angat.    75  
 Qualem commendes, etiam atque etiam aspice, ne mox  
 Incutiant aliena tibi peccata pudorem.  
 Fallimur et quondam non dignum tradimus : ergo  
 Quem sua culpa premet, deceptus omitte tueri ;

- |   |     |
|---|-----|
| Ut penitus notum, si temptent crima, serves           | 80  |
| Tuterisque tuo fidentem praesidio : qui               |     |
| Dente Theonino cum circumroditur, ecquid              |     |
| Ad te post paullo ventura pericula sentis ?           |     |
| Nam tua res agitur, paries cum proximus ardet,        |     |
| Et neglecta solent incendia sumere vires.             | 85  |
| Dulcis inexpertis cultura potentis amici ;            |     |
| Expertus metuit. Tu, dum tua navis in altost,         |     |
| Hoc age, ne mutata retrorsum te ferat aura.           |     |
| Oderunt hilarem tristes tristemque iocosi,            |     |
| Sedatum celeres, agilem navumque remissi ;            | 90  |
| Potores bibuli media de nocte Falerni                 |     |
| Oderunt porrecta negantem pocula, quamvis             |     |
| Nocturnos iures te formidare temores.                 |     |
| Deme supercilio nubem : plerumque modestus            |     |
| Occupat obscuri speciem, taciturnus acerbi.           | 95  |
| Inter cuncta leges et percontabere doctos,            |     |
| Qua ratione queas traducere leniter aevum,            |     |
| Num te semper inops agitet vexetque cupido,           |     |
| Num pavor et rerum mediocriter utilium spes,          |     |
| Virtutem doctrina paret naturane donet,               | 100 |
| Quid minuat curas, quid te tibi reddat amicum,        |     |
| Quid pure tranquillet, honos an dulce lucellum,       |     |
| An secretum iter et fallentis semita vitae.           |     |
| Me quotiens reficit gelidus Digentia rivus,           |     |
| Quem Mandela bibit, rugosus frigore pagus,            | 105 |
| Quid sentire putas ? quid credis, amice, precari ?    |     |
| “ Sit mihi, quod nunc est, etiam minus, et mihi vivam |     |
| Quod superest aevi, si quid superesse volunt di ;     |     |
| Sit bona librorum et provisae frugis in annum         |     |
| Copia, neu fluitem dubiae spe pendulus horae.”        |     |
| Sed satis est orare Iovem, quae ponit et aufert :     | 110 |
| Det vitam, det opes ; aequum mi animum ipse parabo.   |     |

## XIX.

PRISCO si credis, Maecenas docte, Cratino  
 Nulla placere diu nec vivere carmina possunt,  
 Quae scribuntur aquae potoribus. Ut male sanos  
 Adscripsit Liber Satyris Faunisque poetas,  
 Vina fere dulces oluerunt mane Camenae. 5  
 Laudibus arguitur vini vinosus Homerus ;  
 Ennius ipse pater numquam nisi potus ad arma  
 Prosiluit dicenda. “ Forum putealque Libonis  
 Mandabo siccis, adimam cantare severis : ”  
 Hoc simul edixi, non cessavere poetæ 10  
 Nocturno certare mero, putere diurno.  
 Quid ? si quis voltu torvo ferus et pede nudo  
 Exiguaeque togæ simulet textore Catonem,  
 Virtutemne repreäsentet moresque Catonis ?  
 Rupit Tarbitam Timagenis aemula lingua, 15  
 Dum studet urbanus tenditque disertus haberi.  
 Decipit exemplar vitiis imitabile : quod si  
 Pallerem casu, biberent exsangue cuminum.  
 O imitatores, servum pecus, ut mihi saepe  
 Bilem, saepe iocum vestri movere tumultus ! 20  
 Libera per vacuum posui vestigia princeps,  
 Non aliena meo pressi pede. Qui sibi fidit,  
 Dux regit examen. Parios ego primus iambos  
 Ostendi Latio, numeros animosque secutus  
 Archilochi, non r̄es et agentia verba Lycaaben. 25  
 Ac ne me foliis ideo brevioribus ornes,  
 Quod timui mutare modos et carminis artem :  
 Temperat Archilochi musam pede mascula Sappho,  
 Temperat Alcaeus, sed rebus et ordine dispar,  
 Nec sacerum quaerit, quem versibus oblinat atris,  
 Nec sponsae laqueum famoso carmine nectit. 30  
 Hunc ego, non alio dictum prius ore, Latinus  
 Volgavi fidicen ; iuvat inmemorata ferentem

- Ingenuis oculisque legi manibusque teneri.  
 Scire velis, mea cur ingratus opuscula lector 35  
 Laudet ametque domi, premat extra limen iniquus.  
 Non ego ventosae plebis suffragia venor  
 Inpensis cenarum et tritae munere vestis ;  
 Non ego, nobilium scriptorum auditor et ulti,  
 Grammaticas ambire tribus et pulpita dignor : 40  
 Hinc illae lacrimae. “ Spissis indigna theatris  
 Scripta pudet recitare et nugis addere pondus ”  
 Si dixi, “ Rides ” ait, “ et Iovis auribus ista  
 Servas : fidis enim manare poetica mella  
 Te solum, tibi pulcher.” Ad haec ego naribus uti 45  
 Formido et, luctantis acuto ne secer ungui,  
 “ Displacet iste locus ” clamo et diludia posco.  
 Ludus enim genuit trepidum certamen et iram,  
 Ira truces inimicitias et funebre bellum.

## XX.

- VERTUMNUM Ianumque, liber, spectare videris,  
 Scilicet ut prostes Sosiorum pumice mundus.  
 Odisti claves et grata sigilla pudico ;  
 Paucis ostendi gemis et communia laudas,  
 Non ita nutritus. Fuge quo descendere gestis : 5  
 Non erit emissio redditus tibi. “ Quid miser egi ?  
 Quid volui ? ” dices, ubi quid te laeserit ; et scis  
 In breve te cogi, cum plenus languet amator.  
 Quod si non odio peccantis desipit augur,  
 Carus eris Romae, donec te deserat aetas ; 10  
 Contrectatus ubi manibus sordescere volgi  
 Cooperis, aut tineas pasces taciturnus inertes  
 Aut fugies Uticam aut vinctus mitteris Ilerdam.  
 Ridebit monitor non exauditus, ut ille,  
 Qui male parentem in rupes protrusit asellum 15

Iratus; quis enim invitum servare laboret?  
Hoc quoque te manet, ut pueros elementa docentem  
Occupet extremis in vicis balba senectus.  
Cum tibi sol tepidus plures admoverit aures,  
Me libertino natum patre et in tenui re 20  
Maiores pinnas nido extendisse loqueris,  
Ut quantum generi demas, virtutibus addas;  
Me primis urbis belli placuisse domique,  
Corporis exigui, praecanum, solibus aptum,  
Irasci celerem, tamen ut placabilis essem. 25  
Forte meum siquis te percontabitur aevum:  
Me quater undenos sciat inplevisse Decembres,  
Collegam Lepidum quo dixit Lollius anno.

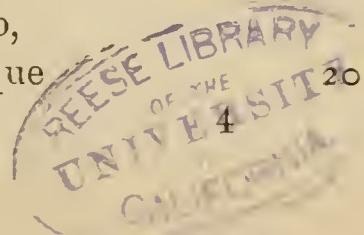
Q. HORATI FLACCI  
EPISTULARUM  
LIBER SECUNDUS.

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I.

CUM tot sustineas et tanta negotia solus,  
Res Italas armis tuteris, moribus ornes,  
Legibus emendes : in publica commoda peccem,  
Si longo sermone morer tua tempora, Caesar.  
Romulus et Liber pater et cum Castore Pollux,  
Post ingentia facta deorum in templa recepti, 5  
Dum terras hominumque colunt genus, aspera bella  
Conponunt, agros adsignant, oppida condunt,  
Ploravere suis non respondere favorem  
Speratum meritis. Diram qui contudit hydrām  
Notaque fatali portenta labore subegit, 10  
Comperit invidiam supremo fine domari.  
Urit enim fulgore suo, qui praegravat artes  
Infra se positas ; exstinctus amabitur idem.  
Praesenti tibi maturos largimur honores,  
Iurandasque tuum per numen ponimus aras, 15  
Nil oriturum alias, nil ortum tale fatentes.  
Sed tuus hic populus, sapiens et iustus in uno,  
Te nostris ducibus, te Grais anteferendo,  
Cetera nequaquam simili ratione modoque

H. Ep.



Aestimat et, nisi quae terris semota suisque  
Temporibus defuncta videt, fastidit et odit,  
Sic fautor veterum, ut tabulas peccare vetantes  
Quas bis quinque viri sanxerunt, foedera regum  
Vel Gabiis vel cum rigidis aequata Sabinis,  
Pontificum libros, annosa volumina vatum  
Dictitet Albano Musas in monte locutas.

Si, quia Graiorum sunt antiquissima quaeque  
Scripta vel optima, Romani pensantur eadem  
Scriptores trutina ; non est quod multa loquamur :  
Nil intrast olea, nil extract in nuce duri ;  
Venimus ad summum fortunae, pingimus atque  
Psallimus et luctamur Achivis doctius unctis.

Si meliora dies, ut vinâ, poemata reddit,  
Scire velim, chartis pretium quòtus arroget annus.

Scriptor abhinc annos centum qui decidit, inter  
Perfectos veteresque referri debet an inter  
Viles atque novos ? Excludat iurgia finis !

“ Est vetus atque probus, centum qui perficit annos.”

Quid ? qui deperiit minor uno mense vel anno,  
Inter quos referendus erit ? veteresne poetas,  
An quos et praesens et postera respuat aetas ?

“ Iste quidem veteres inter ponetur honeste,  
Qui vel mense brevi vel totost iunior anno.”

Utor permisso, caudaeque pilos ut equinae  
Paullatim vello, et demo unum, demo et item unum,  
Dum cadat elusus ratione ruentis acervi,

Qui redit in fastos et virtutem aestimat annis  
Miraturque nihil, nisi quod Libitina sacravit.

Ennius, et sapiens et fortis et alter Homerus,  
Ut critici dicunt, leviter curare videtur,

Quo promissa cadant et somnia Pythagorea.

Naevius in manibus non est et mentibus haeret  
Paene recens ? adeo sanctumst vetus omne poema.  
Ambigitur quotiens, uter utro sit prior, aufert

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Pacuvius docti famam senis, Accius alti,  
 Dicitur Afrani toga convenisse Menandro,  
 Plautus ad exemplar Siculi properare Epicharmi,  
 Vincere Caecilius gravitate, Terentius arte.

Hos ediscit et hos arto stipata theatro 60

Spectat Roma potens, habet hos numeratque poetas  
 Ad nostrum tempus Livi scriptoris ab aevo.

Interdum volgus rectum videt ; est ubi peccat.

Si veteres ita miratur laudatque poetas,

Ut nihil anteferat, nihil illis conparet : errat ; 65

Si quaedam nimis antique, si pleraque dure

Dicere credit eos, ignave multa fatetur,

Et sapit et mecum facit et Iove iudicat aequo.

Non equidem insector delendave carmina Livi

Esse reor, memini quae plagosum mihi parvo 70

Orbilium dictare ; sed emendata videri

Pulchraque et exactis minimum distantia miror.

Inter quae verbum emicuit si forte decorum,

Si versus paullo concinnior unus et alter :

Iniuste totum dicit venditque poema. 75

Indignor quicquam reprehendi, non quia crasse

Conpositum inlepidewe putetur, sed quia nuper,

Nec veniam antiquis, sed honorem et praemia posci.

Recte necne crocum floresque perambulet Attae

Fabula si dubitem, clament periisse pudorem 80

Cuncti paene patres, ea cum reprehendere coner,

Quae gravis Aesopus, quae doctus Roscius egit :

Vel quia nil rectum, nisi quod placuit sibi, ducunt,

Vel quia turpe putant parere minoribus, et quae

Inberbi didicere, senes perdenda fateri. 85

Iam Saliare Numae carmen qui laudat et illud,

Quod mecum ignorat, solus volt scire videri,

Ingeniis non ille favet plauditque sepultis,

Nostra sed inpugnat, nos nostraque lividus odit.

Quod si tam Graii novitas invisa fuisset 90

Quam nobis, quid nunc esset vetus ? aut quid haberet,  
Quod legeret tereretque viritim publicus usus ?

Ut primum positis nugari Graecia bellis  
Coepit et in vitium fortuna labier aequa,

Nunc athletarum studiis nunc arsit equorum,      95  
Marmoris aut eboris fabros aut aeris amavit,

Suspendit picta voltum mentemque tabella,  
Nunc tibicinibus, nunc est gavisa tragoeidis ;

Sub nutrice puella velut si luderet infans,  
Quod cupide petiit, mature plena reliquit.      100

Hoc paces habuere bonae ventique secundi.

Romae dulce diu fuit et solleme reclusa

Mane domo vigilare, clienti promere iura,  
Cautos nominibus rectis expendere nummos,

Maiores audire, minori dicere per quae      105

Crescere res posset, minui damnosa libido.

Quid placet aut odiost, quod non mutabile credas ?

Mutavit mentem populus levis, et calet uno

Scribendi studio : pueri patresque severi

Fronde comas vincti cenant et carmina dictant.      110

Ipse ego, qui nullos me adfirmo scribere versus,

Invenior Parthis mendacior, et prius orto

Sole vigil calatum et chartas et scrinia posco.

Navim agere ignarus navis timet, abrotonum aegro

Non audet nisi qui didicit dare, quod medicorunst,      115

Promittunt medici, tractant fabrilia fabri ;

Scribimus indocti doctique poemata passim.

Hic error tamen et levis haec insania quantas

Virtutes habeat, sic collige : vatis avarus

Non temerest animus ; versus amat, hoc studet unum ;      120

Detrimenta, fugas servorum, incendia ridet,

Non fraudem socio puerove incogitat ullam

Pupillo ; vivit siliquis et pane secundo ;

Militiae quamquam piger et malus, utilis urbi,

Si das hoc, parvis quoque rebus magna iuvandi.      125

- Os tenerum pueri balbumque poeta figurat,  
 Torquet ab obscaenis iam nunc sermonibus aurem,  
 Mox etiam pectus praeceptis format amicis,  
 Asperitatis et invidiae corrector et irae,  
 Recte facta refert, orientia tempora notis      130  
 Instruit exemplis, inopem solatur et aegrum.  
 Castis cum pueris ignara puella mariti  
 Disceret unde preces, vatem ni Musa dedisset ?  
 Poscit opem chorus et praesentia numina sentit,  
 Caelestes implorat aquas docta prece blandus,      135  
 Avertit morbos, metuenda pericula pellit,  
 Inpetrat et pacem et locupletem frugibus annum.  
 Carmine di superi placantur, carmine Manes.  
 Agricolae prisci, fortis parvoque beati,  
 Condita post frumenta levantes tempore festo      140  
 Corpus et ipsum animum spe finis dura ferentem,  
 Cum sociis operum, pueris et coniuge fida,  
 Tellurem porco, Silvanum lacte piabant,  
 Floribus et vino Genium memorem brevis aevi.  
 Fescennina per hunc invecta licentia morem      145  
 Versibus alternis opprobria rustica fudit,  
 Libertasque recurrentes accepta per annos  
 Lusit amabiliter, donec iam saevus apertam  
 In rabiem coepit verti iocus et per honestas  
 Ire domos inpune minax. Doluere cruento      150  
 Dente laccessiti, fuit intactis quoque cura  
 Condicione super communi, quin etiam lex  
 Poenaque lata, malo quae nolle carmine quemquam  
 Describi ; vertere modum formidine fustis  
 Ad bene dicendum delectandumque redacti.      155  
 Graecia capta ferum victorem cepit, et artes  
 Intulit agresti Latio : sic horridus ille  
 Defluxit numerus Saturnius, et grave virus  
 Munditiae pepulere ; sed in longum tamen aevum  
 Manserunt hodieque manent vestigia ruris.      160

Serus enim Graecis admovit acumina chartis,  
 Et post Punica bella quietus quaerere coepit,  
 Quid Sophocles et Thespis et Aeschylus utile ferrent.  
 Temptavit quoque rem si digne vertere posset,  
 Et placuit sibi, natura sublimis et acer : 165  
 Nam spirat tragicum satis et feliciter audet,  
 Sed turpem putat inscite metuitque lituram.  
 Creditur, ex medio quia res arcessit, habere  
 Sudoris minimum, sed habet comoedia tanto  
 Plus oneris, quanto veniae minus. Adspice, Plautus 170  
 Quo pacto partes tutetur amantis ephebi,  
 Ut patris attenti, lenonis ut insidiosi,  
 Quantus sit Dossennus edacibus in parasitis,  
 Quam non adstricto percurrat pulpita socco :  
 Gestit enim nummum in loculos demittere, post hoc 175  
 Securus, cadat an recto stet fabula talo.  
 Quem tulit ad scaenam ventoso Gloria curru,  
 Exanimat lentus spectator, sedulus inflat :  
 Sic leve, sic parvumst, animum quod laudis avarum  
 Subruit aut reficit. Valeat res ludiera : si me 180  
 Palma negata macrum, donata reducit opimum.  
 Saepe etiam audacem fugat hoc terretque poetam,  
 Quod numero plures, virtute et honore minores,  
 Indocti stolidique et depugnare parati,  
 Si discordet eques, media inter carmina poseunt 185  
 Aut ursum aut pugiles : his nam plebecula gaudet.  
 Verum equitis quoque iam migravit ab aure voluptas  
 Omnis ad incertos oculos et gaudia vana.  
 Quattuor aut plures aulaea premuntur in horas,  
 Dum fugiunt equitum turmae peditumque catervae ; 190  
 Mox trahitur manibus regum fortuna retortis,  
 Esseda festinant, pilenta, petorrita, naves,  
 Captivum portatur ebur, captiva Corinthus.  
 Si foret in terris, rideret Democritus, seu  
 Diversum confusa genus panthera camelo 195

- Sive elephas albus volgi converteret ora ;  
 Spectaret populum ludis attentius ipsis,  
 Ut sibi praebentem nimio spectacula plura,  
 Scriptores autem narrare putaret asello  
 Fabellam surdo. Nam quae per vincere voces      200  
 Evaluere sonum, referunt quem nostra theatra ?  
 Garganum mugire putas nemus aut mare Tuscum,  
 Tanto cum strepitu ludi spectantur et artes  
 Divitiaeque peregrinae, quibus oblitus actor  
 Cum stetit in scaena, concurrit dextera laevae.      205  
 Dixit adhuc aliquid ? Nil sane. Quid placet ergo ?  
 Lana Tarentino violas imitata veneno.  
 Ac ne forte putas me, quae facere ipse recusem,  
 Cum recte tractent alii, laudare maligne :  
 Ille per extentum funem mihi posse videtur      210  
 Ire poeta, meum qui pectus inaniter angit,  
 Inritat, mulcet, falsis terroribus inplet,  
 Ut magus, et modo me Thebis modo ponit Athenis.  
 Verum age et his, qui se lectori credere malunt  
 Quam spectatoris fastidia ferre superbi,      215  
 Curam redde brevem, si munus Apolline dignum  
 Vis complere libris et vatibus addere calcar,  
 Ut studio maiore petant Helicona virentem.  
 Multa quidem nobis facimus mala saepe poetae,  
 Ut vineta egomet caedam mea, cum tibi librum      220  
 Sollicito damus aut fesso ; cum laedimur, unum  
 Siquis amicorumst ausus reprehendere versum ;  
 Cum loca iam recitata revolvimus inrevocati ;  
 Cum lamentamur, non adparere labores  
 Nostros et tenui deducta poemata filo ;      225  
 Cum speramus eo rem venturam, ut simul atque  
 Carmina rescieris nos fingere, commodus ultro  
 Arcessas et egere vetes et scribere cogas.  
 Sed tamen est operaे pretium cognoscere, quales  
 Aedituos habeat belli spectata domique      230

- Virtus, indigno non committenda poetae.  
 Gratus Alexandro regi Magno fuit ille  
 Choerilus, incultis qui versibus et male natis  
 Rettulit acceptos, regale nomisma, Philippos.  
 Sed veluti tractata notam labemque remittunt 235  
 Atramenta, fere scriptores carmine foedo  
 Splendida facta linunt. Idem rex ille, poema  
 Qui tam ridiculum tam care prodigus emit,  
 Edicto vetuit, ne quis se praeter Apellem  
 Pingeret, aut alius Lysippo duceret aera  
 Fortis Alexandri voltum simulantia. Quodsi 240  
 Iudicium subtile videndis artibus illud  
 Ad libros et ad haec Musarum dona vocares :  
 Boeotum in crasso iurares aere natum.  
 At neque dedecorant tua de se iudicia atque 245  
 Munera, quae multa dantis cum laude tulerunt  
 Dilecti tibi Vergilius Variusque poetae,  
 Nec magis expressi voltus per ahenea signa,  
 Quam per vatis opus mores animique virorum  
 Clarorum adparent. Nec sermones ego mallem 250  
 Repentes per humum quam res conponere gestas  
 Terrarumque situs et flumina dicere et arces  
 Montibus inpositas et barbara regna, tuisque  
 Auspiciis totum confecta duella per orbem,  
 Claustraque custodem pacis cohibentia Ianum, 255  
 Et formidatam Parthis te principe Romam,  
 Si quantum cuperem possem quoque ; sed neque parvum  
 Carmen maiestas recipit tua, nec meus audet  
 Rem temptare pudor quam vires ferre recusent.  
 Sedulitas autem stulte, quem diligit, urguet, 260  
 Praecipue cum se numeris commendat et arte :  
 Discit enim citius meminitque libentius illud  
 Quod quis deridet, quam quod probat et veneratur.  
 Nil moror officium, quod me gravat, ac neque ficto  
 In peius voltu proponi cereus usquam 265

Nec prave factis decorari versibus opto,  
 Ne rubeam pingui donatus munere, et una  
 Cum scriptore meo capsula porrectus operta  
 Deferar in vicum vendentem tus et odores  
 Et piper et quidquid chartis amicitur ineptis. 270

## II.

FLORE, bono claroque fidelis amice Neroni,  
 Siquis forte velit puerum tibi vendere natum  
 Tibure vel Gabiis, et tecum sic agat “ Hic et  
 Candidus et talos a vertice pulcher ad imos  
 Fiet eritque tuus nummorum milibus octo, 5  
 Verna ministeriis ad nutus aptus eriles,  
 Literulis Graecis imbutus, idoneus arti  
 Cuilibet : argilla quidvis imitaberis uda :  
 Quin etiam canet indoctum sed dulce bibenti.  
 Multa fidem promissa levant, ubi plenius aequo  
 Laudat venales qui volt extrudere merces. 10  
 Res urguet me nulla : meo sum pauper in aere.  
 Nemo hoc mangonum faceret tibi ; non temere a me  
 Quivis ferret idem. Semel hic cessavit et, ut fit,  
 In scalis latuit metuens pendentis habenae ; 15  
 Des nummos, excepta nihil te si fuga laedit ” :  
 Ille ferat pretium poenae securus opinor.  
 Prudens emisti vitiosum, dicta tibist lex :  
 Insequeris tamen hunc et lite moraris iniqua ?  
 Dixi me pigrum proficiscenti tibi, dixi 20  
 Talibus officiis prope mancum, ne mea saevus  
 Iurgares ad te quod epistola nulla rediret.  
 Quid tum profeci, mecum facientia iura  
 Si tamen attemptas ? Quereris super hoc etiam, quod  
 Exspectata tibi non mittam carmina mendax. 25  
 Luculli miles collecta viatica multis

Aerumnis, lassus dum noctu stertit, ad assem  
 Perdiderat : post hoc vemens lupus et sibi et hosti  
 Iratus pariter, ieunis dentibus acer,  
 Praesidium regale loco deiecit, ut aiunt,      30  
 Summe munito et multarum divite rerum.  
 Clarus ob id factum, donis ornatur honestis,  
 Accipit et bis dena super sestertia nummum.  
 Forte sub hoc tempus castellum evertere praetor  
 Nescio quod cupiens, hortari coepit eundem      35  
 Verbis, quae timido quoque possent addere mentem :  
 " I bone, quo virtus tua te vocat, i pede fausto,  
 Grandia latus meritorum praemia. Quid stas ? "  
 Post haec ille catus, quantumvis rusticus " Ibit,  
 Ibit eo, quo vis, qui zonam perdidit " inquit.      40  
 Romae nutriri mihi contigit atque doceri,  
 Iratus Grais quantum nocuissest Achilles.  
 Adiecerre bonae paulo plus artis Athenae,  
 Scilicet ut possem curvo dignoscere rectum  
 Atque inter silvas Academi quaerere verum.      45  
 Dura sed emovere loco me tempora grato,  
 Civilisque rudem belli tulit aestus in arma,  
 Caesaris Augusti non responsura lacertis.  
 Unde simul primum me dimisere Philippi,  
 Decisis humilem pinnis inopemque paterni      50  
 Et laris et fundi paupertas inpulit audax,  
 Ut versus facerem. Sed quod non desit habentem  
 Quae poterunt umquam satis expurgare cicutae,  
 Ni melius dormire putem quam scribere versus ?  
 Singula de nobis anni praedantur euntes :      55  
 Eripiere iocos, venerem, convivia, ludum ;  
 Tendunt extorquere poemata : quid faciam vis ?  
 Denique non omnes eadem mirantur amantque :  
 Carmine tu gaudes, hic delectatur iambis,  
 Ille Bioneis sermonibus et sale nigro.      60  
 Tres mihi convivae prope dissentire videntur,

Poscentes vario multum diversa palato.

Quid dem? quid non dem? renuis tu, quod iubet alter;  
Quod petis, id sanest invisum acidumque duobus.

Praeter cetera me Romaene poemata censes 65

Scribere posse inter tot curas totque labores?

Hic sponsum vocat, hic auditum scripta relictis  
Omnibus officiis; cubat hic in colle Quirini,

Hic extremo in Aventino, visendus uterque:

Intervalla vides humane commoda. "Verum 70

Purae sunt plateae, nihil ut meditantibus obstet."

Festinat calidus mulis gerulisque redemptor,

Torquet nunc lapidem, nunc ingens machina tignum,

Tristia robustis luctantur funera plaustris,

Hac rabiosa fugit canis, hac lutulenta ruit sus: 75

I nunc et versus tecum meditare canoros.

Scriptorum chorus omnis amat nemus et fugit urbes,

Rite cliens Bacchi somno gaudentis et umbra:

Tu me inter strepitus nocturnos atque diurnos

Vis canere et contracta sequi vestigia vatum? 80

Ingenium, sibi quod vacuas desumsit Athenas

Et studiis annos septem dedit insenuitque

Libris et curis, statua taciturnius exit

Plerumque et risu populum quatit: hic ego rerum

Fluctibus in mediis et tempestatibus urbis 85

Verba lyrae motura sonum concretare digner?

Frater erat Romae consulti rhetor, ut alter

Alterius sermone meros audiret honores,

Gracchus ut hic illi, foret huic ut Mucius ille.

Qui minus argutos vexat furor iste poetas? 90

Carmina conpono, hic elegos. Mirabile visu

Caelatumque novem Musis opus! Adspice primum,

Quanto cum fastu, quanto molimine circum

Spectemus vacuam Romanis vatibus aedem;

Mox etiam, si forte vacas, sequere et procul audi,

Quid ferat et quare sibi ~~nectat~~<sup>373</sup> uterque coronam.

- Caedimur et totidem plagis consumimus hostem  
 Lento Samnites ad lumina prima duello.  
 Discedo Alcaeus puneto illius ; ille meo quis ?  
 Quis nisi Callimachus ? si plus adposeere visus,  
 Fit Mimnermus et optivo cognomine crescit. 100  
 Multa fero, ut placem genus inritabile vatum,  
 Cum scribo et supplex populi suffragia capto ;  
 Idem finitis studiis et mente recepta  
 Obturem patulas inpune legentibus aures. 105  
 Ridentur mala qui conponunt carmina ; verum  
 Gaudent scribentes et se venerantur et ultiro,  
 Si taceas, laudant quidquid scripsere beati.  
 At qui legitimum cupiet fecisse poema,  
 Cum tabulis animum censoris sumet honesti. 110  
 Audebit, quaecumque parum splendoris habebunt  
 Et sine pondere erunt et honore indigna ferentur,  
 Verba movere loco, quamvis invita recedant  
 Et versentur adhuc intra penetralia Vestae ;  
 Obscurata diu populo bonus eruet atque 115  
 Proferet in lucem speciosa vocabula rerum,  
 Quae priscis memorata Catonibus atque Cethegis  
 Nunc situs informis premit et deserta vetustas ;  
 Adsciscet nova, quae genitor produxerit usus.  
 Vemens et liquidus puroque simillimus amni  
 Fundet opes Latiumque beabit divite lingua ; 120  
 Luxuriantia conpescet, nimis aspera sano  
 Levabit cultu, virtute carentia tollet,  
 Iudentis speciem dabit et torquebitur, ut qui  
 Nunc Satyrum, nunc agrestem Cyclopa movetur.  
 Praetulerim scriptor delirus inersque videri, 125  
 Dum mea delectent mala me vel denique fallant,  
 Quam sapere et ringi ? Fuit haud ignobilis Argis,  
 Qui se credebat miros audire tragoedos  
 In vacuo laetus sessor plausorque theatro,  
 Cetera qui vitae servaret munia recto 130

- More, bonus sane vicinus, amabilis hospes,  
 Comis in uxorem, posset qui ignoscere servis  
 Et signo laeso non insanire lagoenae,  
 Posset qui rupem et puteum vitare patentem : 135  
 Hic ubi cognatorum opibus curisque refectus  
 Expulit elleboro morbum bilemque meraco,  
 Et reddit ad sese " Pol, me occidistis, amici,  
 Non servastis " ait, " cui sic extorta voluptas  
 Et demptus per vim mentis gratissimus error." 140  
 Nimirum saperest abiectis utile nugis,  
 Et tempestivum pueris concedere ludum,  
 Ac non verba sequi fidibus modulanda Latinis,  
 Sed verae numerosque modosque ediscere vitae.  
 Quocirca mecum loquor haec tacitusque recordor : 145  
 Si tibi nulla sitim finiret copia lymphae,  
 Narrares medicis : quod, quanto plura parasti,  
 Tanto plura cupis, nulline faterier audes ?  
 Si volnus tibi monstrata radice vel herba  
 Non fieret levius, fugeres radice vel herba 150  
 Proficiente nihil curarier : audieras, cui  
 Rem di donarent, illi decidere pravam  
 Stultitiam ; et, cum sis nihilo sapientior, ex quo  
 Plenior es, tamen uteris monitoribus isdem ?  
 At si divitiae prudentem reddere possent, 155  
 Si cupidum timidumque minus te : nempe ruberes,  
 Viveret in terris te si quis avarior uno.  
 Si propriumst, quod quis libra mercatur et aere,  
 Quaedam, si credis consultis, mancipat usus :  
 Qui te pascit ager, tuus est, et vilicus Orbi, 160  
 Cum segetes occat tibi mox frumenta daturas,  
 Te dominum sentit. Das nummos, accipis uvam,  
 Pullos, ova, cadum temeti : nempe modo isto  
 Paullatim mercaris agrum, fortasse trecentis  
 Aut etiam supra nummorum milibus emptum. 165  
 Quid refert, vivas numerato nuper an olim ?

- Emptor Aricini quondam Veientis et arvi  
 Emptum cenat olus, quamvis aliter putat : emptis  
 Sub noctem gelidam lignis calefactat ahenum ;  
 Sed vocat usque suum, qua populus adsita certis      170  
 Limitibus vicina refugit iurgia ; tamquam  
 Sit proprium quicquam, puncto quod mobilis horae  
 Nunc prece, nunc pretio, nunc vi, nunc morte suprema  
 Permutet dominos et cedat in altera iura.  
 Sic quia perpetuus nulli datur usus, et heres      175  
 Heredem alternis velut unda supervenit undam,  
 Quid vici prosunt aut horrea ? quidve Calabris  
 Saltibus adiecti Lucani, si metit Orcus  
 Grandia cum parvis, non exorabilis auro ?  
 Gemmas, marmor, ebur, Tyrrhena sigilla, tabellas,      180  
 Argentum, vestes Gaetulo murice tinctas  
 Sunt qui non habeant, est qui non curat habere.  
 Cur alter fratrum cessare et ludere et unguis  
 Praeferat Herodis palmetis pinguibus, alter  
 Dives et importunus ad umbram lucis ab ortu      185  
 Silvestrem flammis et ferro mitiget agrum,  
 Scit Genius, natale comes qui temperat astrum,  
 Naturae deus humanae, mortalis in unum  
 Quodque caput, voltu mutabilis, albus et ater.  
 Utar et ex modico, quantum res poscet, acervo      190  
 Tollam nec metuam, quid de me iudicet heres,  
 Quod non plura datis invenerit ; et tamen idem  
 Scire volam, quantum simplex hilarisque nepoti  
 Discrepet et quantum discordet parcus avaro.  
 Distat enim, spargas tua prodigus, an neque sumptum      195  
 Invitus facias neque plura parare labores,  
 Ac potius, puer ut festis Quinquatribus olim,  
 Exiguo gratoque fruaris tempore raptim.  
 Pauperies inmunda tamen procul absit : ego utrum  
 Nave ferar magna an parva, ferar unus et idem.      200  
 Non agimur tumidis velis Aquilone secundo :

Non tamen adversis aetatem ducimus Austris,  
Viribus, ingenio, specie, virtute, loco, re  
Extremi primorum, extremis usque priores.

Non es avarus : abi. Quid ? Cetera iam simul isto 205

Cum vitio fugere ? Caret tibi pectus inani  
Ambitione ? caret mortis formidine et ira ?

Somnia, terrores, magicos, miracula, sagas,  
Nocturnos lemures portentaque Thessala rides ?

Natales grata numeras ? ignoscis amicis ? 210

Lenior et melior fis accidente senecta ?

Quid te exempta levat spinis de pluribus una ?

Vivere si recte nescis, decede peritis.

Lusisti satis, edisti satis atque bibisti :

Tempus abire tibist, ne potum largius aequo 215

Rideat et pulset lasciva decentius aetas.

## NOTE S.

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NOTE.—Proper names of importance which are not mentioned in the Notes will be found in the Index. An obelus (†) indicates that the reading is doubtful.

### BOOK I.

#### EPISTLE I.

ARGUMENT.—*You, Maecenas, would call me back again to the lighter poetry of my earlier days, but I am putting away trifling and turning to the study of life. I am striving after virtue, and if I cannot attain to perfection, I can put into practice the elementary rules of a virtuous life. At Rome we see every man making Mammon his god. Self-seeking, characterised by strange inconsistency, is the ruling principle of the world. To whom then shall we turn for guidance? To the Stoics, with their paradox that the virtuous man is the happy man.*

[See Index for **Aristippus**, **Baiae**, **Maecenas**.]

1. **prima**: supply *Camena* from the following clause. The ablative is one denoting vaguely the means by which. **dictē**: voc. with *Maecenas* (v. 3). **mihi**: dative of the agent. This dative is regularly used with the gerundive, and occasionally with the passive participle and adjectives in *-bilis*. It rarely occurs after the present, imperfect, or future. **summa**: “last,” equivalent to *ultima*; in this sense *supremus* is more common. **Camena**: the Camenae were the Italian goddesses of song corresponding to the Greek Muses (*Μοῦσαι*). Here *Camena* is used as the personification of song (*carmen*). Translate “my earliest Muse.”

2. **spectatum**: “approved.” The metaphor in this and the following clause is from the life of a gladiator. **donatum . . . rude**: lit. “presented with the foil.” *Rudis* was a wooden sword, used by the gladiator in practice, and presented to him on his discharge as a token that he was no longer to take part in mortal combats. *Rude* is ablative of means after *dono*, which takes two constructions: *dono tibi aliquid*, “I present something to you”; (2) *dono te aliqua re*, “I present you with something.”

3. **antiquo . . . ludo**: “in my old training school.” The omission

of the preposition *in* before the ablative of a common noun, expressing place where, is in ordinary prose almost confined to special words (*e.g.* *loco*), and to expressions with *totus* or *medius* as attribute. *includere*, the inf. with *quaero* is not found in good prose.

4. *eademst*: = *eadem est*, a poetic elision. *mens*: "humour," "inclination." *Veianius*: a veteran gladiator of the class mentioned in *v. 2.* *armis*: with *fixis* (*v. 5*), ablative of attendant circumstances (abl. abs.).

5. *Herculis ad postem*: on his retirement the gladiator had hung his armour upon a pillar in some temple of Hercules, the patron god of gladiators and athletes. *agro*: ablative of place where, without a preposition; see *v. 3, n.*

6. *totiens*: *i.e.* as often as before his retirement. *extrema arena*: "at or from the edge of the arena," ablative either of place where or place from which, without a preposition; cp. *v. 3, n.*

7. *mihi*: dative of advantage. *purgatam*: "well cleansed," *i.e.* "listening." *personet*: consecutive or generic subjunctive (a variety of the consecutive use) after *qui*; cp. *v. 77, n.*

8. *mature sanus*: these should be taken together = "timely wise."

9. *ilia ducat*: *lit.* "strain his flanks," *i.e.* "become broken-winded."

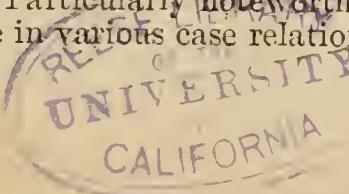
10. *ludicra*: "playthings," "trifles," such as the *iocos*, *convivia*, etc., mentioned in II. ii. 56; *versus* refers to the lyric poems (the Odes, etc.) of Horace's earlier days. See Introduction, § 3. *pono*: = *depono*, "put aside."

11. *quid verum*: supply *sit*. *curo*: by study. *rogo*: by inquiry from others.

12. *possim*: final subjunctive after *quae*, the relative representing *talia ut ea*.

13. *ne . . . roges*: this final clause expresses the purpose, not of the principal action itself (*deforor*, *v. 15*), but of the mention of that action. *quo . . . duce, quo Lare*: ablative of attendant circumstances, "with whom as my leader, with what house as my home." *Duce* denotes the leader of a philosophical school. The *Lar* was the tutelary spirit of the family, and is here used poetically for the house (*i.e.* philosophical school).

14. *addictus*: technically used of an insolvent debtor, assigned to his creditor as a slave, here = "sentenced." *iurare in verba magistri*: *lit.* "to swear after a set formula of words dictated by a trainer," hence "to swear allegiance to a trainer." The infinitive here is usually explained as complementary, *i.e.* completing the sense. The infinitive both in Greek and Latin was originally a case—usually a dative—of a verbal noun. As a dative it may denote an action to which that of the main verb is directed, or for which it exists, *e.g.* *nec vicina subest vinum praebere taberna*, "and there is no tavern near to furnish wine" (I. xiv. 24). As an accusative it is used in *quaeris includere* (*rr. 2, 3*), and *festinas demere*, "you hasten to take away" (I. ii. 38). In fact, the infinitive is used as an indeclinable noun in any case relation. Particularly noteworthy in Horace is the frequent use of the infinitive in various case relations with adjectival



words, e.g. *addictus iurare*, "sentenced to swear"; *fruges consumere nati*, "born to devour the fruits of the ground" (I. ii. 27); *dare idoneus*, "fit to give" (I. xvi. 12); and further instances in I. iii. 35, I. x. 26, I. xvii. 47. This so-called complementary infinitive is not to be imitated in prose, where we should require *ad fruges consumendas nati*, for *fruges consumere nati*.

15. **quo**: closely with *cumque*, "whithersoever." This separation is called Tmesis ("cutting"). **deferor**: the regular term to express "come to land."

16. **agilis**: "a man of action." **messor**: used reflexively, "I plunge myself."

17. **virtutis**: objective genitive with *custos* and *satelles*.

20. **dies**: *dies* is often feminine in poetry for metrical reasons, as here; *dies* is nearly always masculine in classical prose in the singular, except when it denotes an indefinite period, or the set day appointed for a transaction, in which cases it is usually feminine.

21. **opus debentibus**: = *operariis*, "labourers," "those who are bound to perform some task."

22. **custodia**: "control" generally, though not legally, as a woman could not be a legal guardian (*tutor*).

23. **tarda . . . ingrata**: "slowly and unpleasantly." An adjectival attribute is often thus used in Latin, where the English idiom usually requires an adverb or an adverbial phrase. **spem consiliumque**: = the fulfilment of my hope and the carrying out of my plan.

24. **id**: the study of moral philosophy.

26. **neglectum**: the participle here serves for the protasis of the conditional sentence, being equivalent to *si neglectum fuerit*.

27. **ut**: here explanatory, a development of the consecutive use; the clause introduced by *ut* is virtually the subject of *restat*. **elementis** "rudiments," "principles."

28. **possis**: concessive subjunctive, coming under the use of the subjunctive called jussive. Construe: *Non possis oculo contendere quantum Lynceus (contendere potuit)*. *Quantum* is an accusative of extent of space used adverbially. **Lynceus**: one of the Argonauts, famous for the keenness of his sight.

29. **contemnas**: hypothetical subjunctive, taking *inungui* as accusative of the direct object; lit. "do not neglect anointment" (see note on v. 14). **Lippus** forms the protasis of the conditional sentence, and is equivalent to *si lippus sis*; ep. v. 26; *possis* in v. 28 is also logically a protasis to *contemnas*.

30. **desperes**: subjunctive indicating the reason which it is assumed Maecenas might urge. **Glyconis**: a celebrated athlete, contemporary with Horace.

31. **nolis**: potential subjunctive; this is really a conditional subjunctive, the omitted protasis being easily supplied, or *si liceat*, "if you had the chance." **Prohibere** here takes the ablative of the thing kept off; it also takes the accusative of the thing kept off, e.g. *prohibere aliquo aliquid*, "to keep something away from some one."

32. **est**: = *licet*, "it is possible." **Quadam** goes closely with *tenus*

(always placed after its case), and is an adverbial ablative feminine like *hactenus*, *aliquatenus*, and *ultra*.

33. **fervet . . . sunt**: this is virtually a conditional sentence without *si*; cp. *vv.* 36, 37 . . . *tumes*: *sunt . . . cupidine*: always masculine in Horace.

34. **verba**: "magic words," "spells." **voces**: "incantations."

35. **possis**: generic subjunctive (a variety of the consecutive use) with *quibus*.

36. **piacula**: properly "propitiatory sacrifices," here put metaphorically for "remedies."

37. **ter pure lecto . . . libello**: three is the magic number. *Pure* means "after purification," "with pure heart." *Libello* refers to the precepts in some philosophical work which were to be read through thrice, just as magic formulae might be thrice repeated. The ablative is one of attendant circumstance (abl. abs.).

40. **culturae**: dative of the indirect object with *commodet*.

41. **virtus**: supply *prima* from the following clause.

42. **caruisse**: *carco* here, as often, means "to get rid of." The tense is a present perfect, and is used of an action already completed before the present time, so that the result, rather than the action itself, is present to the mind,—"to have got rid of."

44. **devites**: subjunctive in dependent question after *quanto labore*. **capitis**: = *corporis*. *Caput* is often used to denote "oneself," "one's life."

46. **per mare, per saxa, per ignes**: the English proverbial expression corresponding to this is "Through fire and water."

48. **meliori**: = a better and a wiser man.

50. **magna coronari . . . Olympia**: cognate accusative retained after the passive verb, being an imitation of a construction common in Greek. This "retained accusative" should be carefully distinguished from the accusative after a passive verb used reflexively, e.g. *suspensi loculos*, *v.* 56. The Olympic games were the chief national festival of the Greeks, celebrated in honour of Zeus (Jupiter) at Olympia, in Elis.

51. **sit**: conditional subjunctive with *cui* = *si ei*, thus it forms a protasis to the preceding question, *Quis . . . contemnat?* **condicio**: "terms," "prospect." **sine pulvere**: a metaphor from the dusty arena.

54. **Ianus summus ab imo**: the reference is probably to certain archways which stood along the N.E. side of the Forum at Rome; the phrase would then mean "all the *Iani*, or archways, from first to last," *lit.* "the highest *Ianus* starting from the lowest." In and around these *Iani* bankers and money-lenders did their business. Bentley and others suppose *Ianus* to have been the name of a street, possibly a covered way or arcade near the Forum; the phrase then means "the whole *Ianus* from top to bottom," *lit.* "the top of the *Ianus* starting from the bottom"; cp. Satires II. iii. 18, 19, *Ianum ad medium*, which may mean either (i) "at the Middle Arcade," or (ii) "at the middle of the Arcade."

55. **prodocet**: "teaches openly." **recinunt**: "repeat in sing-song tone."

56. **loculos**: accusative of the direct object, governed by *suspensi*, the participle having a "middle" force, and meaning "having slung upon themselves."

57. The conditional clause from *est* down to *desunt* forms a protasis which is answered by *plebs eris* (v. 59). **lingua**: "eloquence." **fides**: "honourable position," "credit" in the financial world.

58. **quadrungentis**: supply *milibus sestertium*, i.e. 400,000 sesterces. By the law of L. Roseius Otho (B.C. 67) the fortune required for a member of the *equester ordo* (*census equester*) was 400,000 sesterces. They had the right of sitting in the first fourteen rows immediately behind the Senate, who sat in the Orchestra. **sex septem**: "six or seven"; this omission of the conjunction is termed asyndeton.

59. **plebs**: "one of the meaner sort." The word is not here used in its technical sense of plebeian. *At* has its usual force, introducing something counter to the previous line of thought: the boys in their game use a maxim at variance with the judgment of the world. **rex eris**: the reference is to some ancient game in which the boys used to say, "*Rex eris si recte facies, si non facies, non eris.*"

60. **hic**: the pronoun refers to the infinitive clause, which is neuter; but it is, as usual, attracted to the gender of the defining noun *murus*. So Vergil has *Set rereare gradum . . . , Hoc opus, hic labor est.* "But to recall one's steps, . . . this is the task and this the toil."

61. **nil concire sibi**: "that one should be conscious of no guilt."

62. **Roscia . . . lex**: see note on v. 58. **sodes**: a contraction for *si audes*, and *audes* is a contraction for *avides* (cp. *avidus*), originally almost equivalent to *vis* (*volo*). The other word for "if you please" is *sis* (= *si vis*). **an**: *an* frequently stands alone between two alternatives, the particle with the first alternative being omitted: here, as in v. 68, the *an* introduces the alternative to which the writer inclines, and is equivalent to "or rather."

64. **maribus**: "spirited," *lit.* "male" from *mas, maris*. **Curiis**: like *Camillis* this is the general plural, and means "men such as Curius and Camillus." M' Curius Dentatus defeated Pyrrhus at Beneventum, B.C. 275. Camillus was the famous deliverer of Rome from the Gauls. The dative is one of the agent, for which see v. 1, n. **decantata**: "oft repeated by." *De-* in compound verbs often denotes intensity (as here) or completeness; cp. *deamo*, "to love exceedingly"; *defeo*, "to weep intensely"; *debello*, "to finish a war."

65. **facias**: jussive subjunctive, logically, though not grammatically, dependent on *suadet*, to be supplied after *qui*. Such subjunctives are usually classified as semi-dependent jussive subjunctives.

67. **propius**: *i.e.* from the equestrian benches. See v. 58, n. **Pupi**: Pupius is not otherwise known.

68. **responsare**: infinitive after both *hortatur* and *aptat*. In prose *hortatur* generally takes *ut* and subjunctive, while *apto* takes *ad* and gerund or gerundive.

69. **praesens**: the word is often used of the gods ; "with present help," and hence almost = "a friend in need."

70. **quodsi**: *quod* is here really an adverbial accusative of extent. *Quod si* = "but if," *lit.* "as to which, if."

71. **porticibus**: long colonnades used as promenades at Rome, *e.g.* *porticus Agrippae*. **iudiciis**: "tastes," "opinions."

73. **olim**: from the same root as *olle* (old form of *ille*), an instrumental case = "at that time"; (i) past, "formerly"; (ii) present, indefinite, of a custom, "sometimes"; (iii) future, "one day." The second meaning is not found in classical prose. The reference is to Aesop's fable of the Sick Lion.

76. **belua**: Horace compares the "World" to the many-headed Lernaean Hydra. **multorum capitum**: genitive of quality, which, like the ablative of quality, cannot stand without an epithet. *Sequar* is deliberative subjunctive.

77. **conducere publica**: "to take public contracts," *i.e.* to contract for farming the revenues, or for public works generally. **sunt qui**: *est qui*, like *sunt qui*, takes a consecutive conjunctive when meaning "there is a (sort of) man who," etc., denoting a class whose character naturally induces certain actions (indefinite antecedent). This is sometimes called the generic subjunctive, since it states the characteristic actions of a *genus*, or class. But *est qui* and *sunt qui* take the indicative when merely stating the existence of the man or men with the attribute described in the adjectival clause (definite antecedent).

78. **viduas**: = unmarried ladies generally, whether widows or not.

79. **excipiant**: a hunting term, like *venentur*. **vivaria**: "preserves" for living animals, in which they were kept and fattened.

80. **multis**: dative of advantage. **occulto**: "secret," *i.e.* either (i) "unlawful" or (ii) "imperceptible."

82. **durare**: "to continue," *horam* being the accusative of extent of time.

84. **lacus**: the Lucrine lake, near Baiae. **mare**: the Tuscan Sea, which washes the shores of Baiae. The wealthy Romans of the day had a fancy for building palaces out into the Lake, or the Bay of Baiae.

86. **auspiciū**: (*avis* and *-spicio*) *lit.* "observation of birds," hence "watching of signs given by birds," and so "observation of signs of divine approval or disapproval" generally. Here it means "sanction."

**Teanum**: here the Sidicine Teanum in Campania, thirty miles from Baiae.

87. **tollētis**: the second person of the future sometimes indicates a strong command; the words are those of the *divites*. **lectus genialis**: "the marriage bed," which was dedicated to the all-protecting genius of the family, whence the name. **aula**: usually = "the front court"; here it denotes the *atrium*, "hall," in which the marriage-bed was placed opposite the door.

89. **bene solis esse maritis**: "married men alone enjoy themselves."

90. **teneam**: deliberative subjunctive. **Protea**: a sea-god who

possessed prophetic power, but only gave his answers when caught and bound. To avoid capture he had the power of changing into all sorts of forms.

91. *quid pauper* : sc. *facit?* *cenacula* : "garrets."

92. *conducto navigio* : ablative absolute, equivalent to a concessive sentence, "though he has to pay hire for the boat."

94. *inaequali tonsore* : this cannot be ablative of the agent, which always requires *a*, *ab*; it is an ablative absolute, "when the barber has cut unevenly," so "by a barber's uneven cutting." *capillos* : retained accusative. See v. 50, *n.*

95. *subucula* : an under-garment, made of linen or cotton, worn beneath the tunic. *pexae* : lit. "combed"; hence, "with the nap on," "new."

96. *inpar* : adjective requiring to be translated by an adverb in English. See v. 23, *n.*

99. *aestuat* : a metaphor from the tide; cp. Eng. "fluctuate." *ordine toto* : ablative of respect with *disconvenit*.

100. *mutat quadrata rotundis* : a proverbial expression for capricious changes; the same meaning would be denoted by *mutat quadratis rotunda*, the ablative in each case being instrumental.

101. *insanire . . . sollemnia me* : "that I suffer from the common madness." *Sollemnia* comes from *sollus*, an old word = "whole," and *annus*, "year"; hence it means "things that happen once a year," "customary," "religious," "solemn." The accusative is cognate; cp. *coronari Olympia*, v. 50.

102. *curatoris* : the praetor could by an injunction (*interdicto*) take away property from a madman's or a prodigal's control, and place it and its possessor under the control of some person, usually selected from the nearest relatives.

103. *tutela* : the abstract is used for concrete here—"guardian."

104. *sis* : concessive, "though you are." *prave sectum . . . ob unguem* : the Romans paid great attention to the trimming of their nails. The meaning is "though you, Maecenas, are very particular about small details of personal appearance."

105. Horace here gives the well-known Stoic paradox that the ideal wise man is perfect in everything.

108. *praecipue* : "beyond all other men." *sanus* : the word bears a *double entente*: (i) "morally sound," (ii) "physically sound." Horace playfully draws out the last sense by the objection, *nisi cum pituita molestast*, "except when he has a troublesome cold." *pituita* : scanned as a trisyllable—*pi-tri-tă*.

## EPISTLE II.

**ARGUMENT.**—*I have been reading my Homer again, Lollius, and find his living examples far better teachers than all the precepts of the Schools. Homer brings on the stage philosophers and fools, and it is to the latter class that we belong. Awake, shake off your*

*lethargy. Procrastination is the thief of time. Away with excuses : wealth without health is a mockery ; pleasure mostly brings pain ; the miser is always in need ; the envious man in torment ; anger is temporary insanity. Train your mind while it is young and teachable. Still, go to extremes if you like ; I shall keep on my steady jog-trot.*

[See Index for **Chrysippus, Crantor, Penelope, Ulyxes.**]

The Trojan War, of which Homer told the story in his *Iliad*, arose from the carrying off the Lacedemonian king Menelaus' peerless wife Helen by Paris, son of Priam the king of Troy. The two sons of Atreus, Menelaus and his brother Agamemnon, king of Mycenae, visited all the chieftains of Greece, and persuaded them to join in an expedition to avenge the wrong, and bring back Helen. Agamemnon was chosen commander-in-chief, and among the most celebrated of the Greek heroes were Achilles, the son of Peleus; Nestor, king of Pylos; and Ulysses, "of the many wiles," the king of Ithaca, whose subsequent wanderings Homer narrates in the *Odyssey*. When they arrived in the Troad an embassy was sent to Troy to demand the surrender of Helen, and Antenor, one of the wisest elders of Troy, urged the Trojans to comply ; but they listened rather to Paris and made up their minds to fight. For nine years the Greeks could do nothing against the lofty walls and towers of Troy, defended by the brave Trojans and their heroic leader, Hector. In the tenth year Agamemnon enraged Achilles by taking from him a fair captive named Briseis. Achilles withdrew from the conflict with his men, and thus the Trojans were emboldened to press hard upon the Greeks. At last Achilles came to the rescue, slew Hector, and drove the Trojans back within their walls. He himself subsequently fell while attempting to force his way into the town, but Troy was at last captured by Ulysses' stratagem of the Wooden Horse, and was then utterly destroyed. After the fall of Troy, Ulysses set out on his voyage home, but was driven out of his course by storms ; and for many years wandered from land to land, visiting among other places the isle of Aeaea, where lived Circe the sorceress. Here all his comrades but one were turned into swine, but he succeeded in rescuing them at last. Later on he passed without harm the isle of the Sirens, and visited the earthly paradise where Alcinous was king. After many more adventures he came home to Ithaca. Here he found his faithful wife Penelope beset by many wooers, whose importunity she had year after year resisted.

1. **Maxime Lolli:** *Maximus* is probably a cognomen of the gens *Lollia*, and would usually follow the nomen *Lollius*. The full name of a Roman citizen consisted of a distinctive *praenomen* (e.g. *Publius* written *P.*), a *nomen* (*gentilicium* designating his *gens*, e.g. *Cornelius*), and the name of his *paterfamilias*, if any (e.g. *Publi Filius*, written *P. F.*). To these were later added a hereditary *cognomen* (e.g. *Scipio*), and in some cases a distinctive title, *agnomen* (e.g. *Africanus*). In

classical times the full name, as usually quoted, would be P. Cornelius Scipio Africanus.

2. **dum . . . declamas**: when *dum* means "in the time that" it is usually followed by the historic present, as here; when it means "all the time that" it is usually followed by the same tense as that of the principal clause. **Romae**: locative case. The original locative case has left many traces in Latin: (i) in names of towns—*Corinthi*, *Romae*, *Lepti* ("at Leptis"); (ii) in other words, e.g. *postri-die*, *cotti-die*, *domi*, *humi*, *ruri*, *belli*, *militiae*. **Praeneste**: (*Palestrina*) about twenty miles S.E. of Rome, a summer retreat of wealthy Romans.

3. **pulchrum**: here = the Greek *καλόν*, i.e. "honourable," "morally right."

5. **crediderim**: subjunctive in dependent question. Construe:—*audi cur ita crediderim*. The force of the perfect is, "why I have come to believe."

7. **barbariae**: i.e. the Trojans. The term *barbarus* was applied by the Greeks to all races other than Greek. **collisa**: sc. *esse*.

8. **aestus**: "stormy passions"; cp. *aestuat*, I. i. 99.

9. **Antenor**: according to Homer one of the wisest among the Trojans. He advised them to deliver Helen up to Menelaus, and so cut off the cause of the war (*belli praecidere cansam*). Before the taking of Troy he made treacherous overtures to Agamemnon for delivering the city into his hands.

10. **quid**: v. l. *quod* (relative), which must be taken as retained accusative with *cogi*, and is further explained by *ut . . . Quid Paris (dicit)*? gives the best sense.

11. Construe:—*negat (se) posse cogi ut . . . regnet*. **Nestor**: king of Pylus, son of Neleus, a distinguished warrior in his early youth, who, after ruling three generations of men, went to join in the Trojan War, and became the most venerated counsellor of the Greeks.

12. **Peliden . . . Atriden**: Greek accusatives. *Pelides*, "the son of Peleus," i.e. Achilles, the greatest of the Greek heroes who fought at Troy. *Atrides* = "the son of Atreus," i.e. Agamemnon, the leader of the Greek host at Troy.

13. **hunc**: sc. *Agamemnonem*. Horace refers to Agamemnon's love for Chryseis, a fair captive, daughter of Chryses, priest of Apollo.

14. **quidquid**: accusative with *delirant*, expressing the extent of action of the verb. The reference in the line is to the plague sent upon the Greek host because Agamemnon did not restore Chryseis to her father.

15. **seditione**: e.g. that of Thersites (*Iliad*, ii. 115 ff.). **dolis**: e.g. that of Pandarus (*Iliad*, iv. 134 ff.).

18. **Ulixem**: Ulysses (the Greek Odysseus), king of Ithaca, one of the foremost of the Greeks at Troy, and especially distinguished for his skill in counsel (*sapientia*) and courage in action (*virtus*). The story of his adventures after the Fall of Troy is told by Homer in the *Odyssey*.

21. **parat**: historic present with *dum*: cp. note on v. 2. The tense here has a conative force, "tries to secure."

23. **Sirenum**: according to Homer the *Sirenes* (*Sirens*) were sea-nymphs who dwelt on an island near the S.W. coast of Italy. They had the power of charming by their singing all who listened. **Circae**: Circe, the daughter of Helios (the Sun), was a sorceress who dwelt in the isle Aeaea. Ulysses remained with her for a year. By her potions (*pocula*) she changed all but one of his companions into swine.

24. Ulysses did drink the draught, but with no "foolish greed" (*stultus cupidusque*), for he had previously taken an antidote given him by Hermes (Mercury).

25. **turpis**: "hideous," like the swine into which his comrades had been transformed. **excors** "without reason," the *cor* being regarded as the seat of intelligence.

27. **numerus**: "a mere number," "mere ciphers," "mere drops in the sea of humanity." **consumere nati**: the infinitive here denotes the purpose of *nati*, and is analogous to the dative of work contemplated, e.g. *decemviri legibus scribundis*, "decemvirs appointed to draw up a code of laws." It is usually called "complementary." See note on I. i. 14.

28. **nebulones**: in apposition with *sponsi*. **Alcinoi**: according to Homer, Alcinous was the ruler of the luxurious Phaeacians in Scheria.

29. **cute curanda**: a common phrase for "looking after the personal appearance." **operata**: "occupied," "busied."

30. **cui pulchrum**: the dative expresses the person whose *point of view* the writer assumes—"in whose eyes it was glorious." For the meaning see v. 3, n.

31. **†cessantem ducere somnum**: "to lure on lingering slumber." There is a variant *cessatum ducere curam*, "to lure their cares to rest," *cessatum* being the supine.

32. **ut**: final. This line really forms the protasis (without *si*), which is answered by the following query by way of apodosis. **de nocte**: "in the course of the night," *lit.* "from night," i.e. taking some time from night for the purpose.

33. **expergisceris**: the present tense is sometimes used as here to express vividly an action about to be commenced, "are you not going to awake?" **atqui**: = *at* + *qui*. *Qui* is the old ablative of the indefinite pronoun and means "in some way;" hence *atqui* = "but in some way," "however."

34. **noles**: sc. *currere*. The meaning is:—Just as if one does not exercise the body when well, he will be compelled to do so when ill, so, if one does not exercise the soul when morally sound, he will be compelled to do so, with great pain, when the soul is racked with evil passions.

36. **studiis et rebus honestis**: a dative of the indirect object after *intendere*.

37. **nam**: here merely a particle of emphasis, and not introducing a reason; *nam cur* = *curnam*, "why, indeed?"

38. **demere**: the infinitive is here the direct object of *festinas*. See note on I. i. 14.

39. **est**: = *ēdit*, "eats," so *esse* for *ēdere*. **in annum**: "till next year."

40. **dimidium facti**: *lit.* "half of the deed," partitive genitive. English, "Well begun is half done."

42. **rusticus**: "clownishly," "like a clown." For the use of the adjective where English prefers an adverb, or its equivalent, see I. i. 23, n. **defluat**: the subjunctive is used with *dum* when it implies some idea of purpose, but the indicative when nothing more than a temporal relation is denoted.

43. It should be noticed how admirably the sound of the line corresponds to the sense.

44. **pueris creandis**: "for bearing children," dative of work contemplated, frequently used with the gerundival construction. **beata**: "rich."

45. **pacantur**: "are being reclaimed," *lit.* "are being tamed."

46. Construe *nihil . . . optet (is) cui contingit quod satis est*. **contingit**: *contingo* is generally, but not always, used in a good sense; *accido*, like our word "accident," usually denotes misfortune; *evenio* is a neutral word, it presupposes expectation and preparation. **optet**: is the independent jussive subjunctive.

48. **deduxit**: the perfect is sometimes used in Augustan poets and later writers to denote repeated actions without reference to time. This is called the gnomic perfect (or aorist), being frequent in proverbs and maxims (*γνῶμαι*).

49. **valeat**: jussive subjunctive in quasi-dependence on *oparet*.

50. **bene . . . uti** go together, the infinitive being the direct object of *cogitat*. *Cogitat* = "means."

52. **fomenta**: warm wrappings for the feet.

57. **rebus**: ablative of cause.

58. **Siculi tyranni**: proverbial for their cruelty, e.g. Phalaris of Agrigentum, who baked his victims in a brazen bull.

60. **dolor**: "anger," "indignation." **mens**: "wrath;" cp. the use in English of the Latin word *animus*.

61. **odio . . . inulto**: dative of advantage, "for his unappeased or insatiable malice." **festinat**: the accusative of the object (*poenas*) is not found in Cicero, an infinitive as object being the normal construction, as in vv. 11 and 38.

64. **tenera cervice**: ablative of cause explaining *docilem*, "while easy to teach because its neck is tender." **magister**: the trainer, or horse-breaker.

65. **ire**: infinitive expressing the aim of, and forming a second accusative after *fingit*, which is here equivalent to *docet*. **monstret**: consecutive subjunctive after *qua* = *talem ut ea*.

66. **latravit**: here used in the sense of *allatrare*, "to bark at." *Latrare* is generally intransitive, "to bark." **aula**: "the court-yard" where the cattle, etc., were kept.

69. **recens**: ("new") closely with *imbuta*, "with which it was

tainted, when new, for the first time." *Imbuo* means (i) "to tinge," (ii) "to initiate," (iii) "to do anything for the first time."

70. *quodsi*: for the explanation of this see I. i. 70, n. *antis*: contracted form of *anteis*.

71. *tardum*: this word and *praecedentibus* are equivalent to substantives.

### EPISTLE III.

**ARGUMENT.**—*I want to know, Julius Florus, all about the literary pursuits of Tiberius' suite. Who is going to write an Epic on Augustus? What of Titus, the would-be Pindar, and Celsus, not too original, and you yourself? You have many talents; which are you using? Are you reconciled to Munatius? I am eager to welcome you back.*

[See Index for **Augustus, Pindarus, Tiberius.**]

1. **Iuli Flore**: Julius Florus had in his youth published some modernised selections from Ennius and Lucilius. In B.C. 20 he is in the suite of Tiberius Claudius Nero, the future emperor, who had been sent on a mission to place Tigranes upon the throne of Armenia.

2. **Claudius Augusti privignus**: see Index s.v. **TIBERIUS**.

3. **Thraca**: a poetical form of Thracia (*Thrace*). **Hebrus**: (*Maritza*) the principal river of Thrace. Its coldness was proverbial.

4. **freta**: the Hellespont. **ture**s: the tower of Hero at Sestos, and that of Leander at Abydos.

5. **Asiae**: the Roman province of Asia.

6. **cohors**: "suite." A Roman commander-in-chief was usually accompanied by a suite or staff (*cohors*), consisting of young men of rank, who went partly as his friends and partly to learn the art of war. **operum**: "literary works." The genitive is partitive with *quid*.

7. **scribere**: infinitive forming the direct object after *sumit*.

8. **paces**: (i) "times of peace," or (ii) "deeds of peace."

9. **quid**: sc. *agit*? **Titius**: nothing further is known of him. **venturus in ora**: i.e. whose name is soon to be on the tongue of every man.

10. **haustus**: accusative after *expalluit* used transitively in the sense of "feared."

11. **apertos**: sc. *omnibus*, "open to all."

12. **nostri**: objective genitive after *meminit*. *Nostri, vestri* (pl.) are always objective; *nostrum, vestrum* (pl.) always partitive. The use of first person plural for the first person singular gives an air of modesty to the expression.

13. **Thebanos**: = *Pindaricos*. This implies that Titius was ambitious of writing Latin lyrics in the style of Pindar. **auspice Musa**: "under the guidance of the Muse." Every commander before going to war had to take the auspices (as *auspex*) under the

walls of Rome; and the war was said to be carried on under his auspices (*illo auspice*) or guidance. Hence the phrase is often used metaphorically, as here.

14. **desaevit**: *dv-* = "completely," "vehemently"; cp. *debellare*, "to bring the war to an end." **ampullatur**: the verb *ampullari* comes from *ampulla*, "a paint pot," and means, "to lay the colours on with a free hand," "to compose in florid style."

15. **mihi**: the stock example of the dative of the person interested or ethic dative. **Celsus**: Celsus Albinovanus to whom Epistle I. viii. is addressed.

17. **Palatinus . . . Apollo**: *i.e.* the Temple of Apollo on the Palatine Hill built by Augustus B.C. 28. It contained a famous library, and was situated close to Augustus' palace. Horace is warning Celsus against plagiarising the works kept in the Palatine Library.

19. This is a modification of Aesop's Fable of the Jay in the Peacock's feathers.

21. The meaning is:—"From what fields of poesy are you gathering stores of sweetness?"

23. **causis**: dative of work contemplated, "for pleading." The tongue is compared to a sword which is whetted (*acnis*) for the fray. **civica iura respondere**: "to give advice on questions of civil law," *lit.* "to put forward civil law in reply."

25. **hederae victricis**: genitive of material or definition with *praemia*.

26. **frigida curarum fomenta**: probably *curarum* is genitive of material—"chilling appliances that consist of cares," *i.e.* worries about earthly comforts that chill the soul and deaden its aspirations for higher things.

27. **duceret**: subjunctive in a clause depending on a subjunctive, *i.e.* subjunctive by attraction.

28. **properemus**: jussive subjunctive; the verb may not be used trausitively in good prose; cp. *rim festinat*, I. ii. 61, *n.*

30. **sit**: subjunctive in simple indirect question representing *est* of the direct question. **curae**: predicative dative or dative of the complement indicating that for which Munatius serves. **Quantae** (*v. 31*) is attracted for *quanta* (*tantae quanta*).

31. **Munatius**: nothing further is known of him. **an**: here *an* begins a direct question; it does not really introduce a simple question, for the alternative question is *sit tibi curae* dependent on *rescribere*. **sarta**: the metaphor is from the sewing up of a wound.

34. **indomita cervice**: descriptive ablative. **locorum**: partitive genitive with *ubicumque*.

35. **rumpere**: the infinitive is the so-called complementary infinitive, being equivalent to an ablative of a verbal noun with *indigni*. See note on I. i. 14. The meaning is *quibus indignum est (i.e. quos non decet) rumpere*.

## EPISTLE IV.

ARGUMENT.—*Albius, my unbiassed critie, are you busy writing verses, or leading a philosopher's quiet life in the country? You have every blessing. Live ever ready to leave life, and come and see me when you want a laugh.*

[See Index for Cassius, Epicurus, Tibullus.]

1. **Albi**: Albius Tibullus; see Index, s. v. TIBULLUS. **sermonum**: here the reference is to the "Satires." For the term see Introduction, § 4. **candide**: "unbiassed."

2. **Pedana**: "of Pedum." The town of Pedum (*Gallieano*) was situated in Latium, between Tibur and Praeneste.

3. **Cassi Parmensis**: this Cassius must be distinguished from the other conspirator, Cassius Longinus, who fell at Philippi, B.C. 42. See Index, s. v. **vincat**: consecutive subjunctive after *quod = tale ut id*.

6. **eras**: "you used not to be," i.e. during our former acquaintance. **pectore**: "soul," "feeling."

7. **dedērunt**: the quantity is a licence sometimes used by poets in 3rd plural perfect.

8. **voveat**: this word means (i) "to vow," (ii) "to pray for," just as *votum* comes to mean the "prayer" accompanying the "vow." **maius**: sc. *quam formam, et divitias, artemque fruendi*.

9. **possit**: subjunctive by attraction to the subjunctive in the main clause (*roveat*)—"who can think aright," etc. **possit**: subjunctive by attraction, as also *contingat* (v. 10).

10. **contingat**: in a good sense. See I. ii. 46, n.

12. **timores . . . iras**: the plural of abstract nouns is often used, as here, to denote the exhibition of the quality at several times or in several forms.

13. **supremum**: this word has a predicative force,—"believe that every day which breaks is your last."

15. **bene curata cute**: lit. "with skin well cared for," so, "in sleek condition." **vises**: the future here, as in I. i. 87, bears the force of an imperative.

16. **grege**: *grex*, "herd," being the usual term for a philosophical school, prepares the way for the word *poreum* with which Horace playfully and unexpectedly closes the Epistle, alluding to the sensual indulgence with which the name of Epicurean became associated after the death of Epicurus. See Index, s. v. EPICURUS.

## EPISTLE V.

ARGUMENT.—*If you do not mind a frugal meal, Torquatus, come and keep Caesar's birthday along with me. What is the good of wealth without enjoyment? Come and taste the joys of wine and sweet companions.*

1. **Archiacis lectis**: Archias was a famous upholsterer at Rome.

The case is ablative of place where, which is not regular in prose without a preposition.

2. **cenare times**: "fear to dine, object to dine." Distinguish this from *ne eenes times*, "fear that you will dine." **olus omne**: any kind of vegetables the cook may choose to serve up. Others render it, "nothing but vegetables," *omne* and *olus* being in apposition—"vegetables as everything."

3. **supremo sole**: "at the end of the day," "at sunset"; so *primo sole* = "at dawn." **Torquate**: this Torquatus is also addressed in Odes IV. vii. 23, but which of the family of Torquati he was cannot now be determined.

4. **iterum Tauro**: sc. *consule*. T. Statilius Taurus was consul the second time in B.C. 26. He was a man of great distinction; he had received a triumph for his achievements in Africa, B.C. 34, and in B.C. 31 held command of Augustus' land forces at Actium.

5. **Minturnas**: (*Trajetta*) a Roman colony of Latium. In the neighbourhood were large marshes. **Sinuessianumque Petrinum**: *Sinuessa* (*Roca di Mandragone*) was a Roman colony on the borders of Latium towards Campania. *Petrinus* is either the name of a mountain or a town near Sinuessa.

6. **arcesse**: "send and fetch it." **imperium fer**: "put up with my orders."

7. **iamdudum splendet**: *iamdin*, *iampridem*, *iamdudum* regularly take a present in Latin where the English uses the present perfect; an imperfect where the English uses the pluperfect.

8. **certamina divitiarum**: "the struggle for wealth"; the genitive is objective.

9. **Moschi**: probably a rhetorician of Pergamum tried for poisoning. *eras*: modifies *nato*, or *illo die* may be supplied mentally. **nato Caesare**: sc. *Augusto*, i.e. September 23. Some would take it of Julius Caesar whose birthday was July 12.

11. **taestivam**: this seems to favour the view that *Caesare* (v. 9) refers to Julius Caesar; but it may refer to Augustus, though it is rather harsh to speak of September 23 as a summer's night. There is an ill-supported variant *festivam*.

12. **fortunam**: accusative governed by some verb understood, though that verb was probably not distinctly conceived. The variant *fortuna* (abl.) also requires a verb to be supplied, such as *feror*.

13. At this period in Rome childlessness was very prevalent, and consequently wealthy men thought it a foolish thing to save for heirs who were not of their own flesh and blood.

15. **vel**: originally *vels* (an old imperative from *velle*) = "if you like," "even." Afterwards it came to bear the force of a contrasting particle meaning "or."

18. **addocet**: *ad-* means "in addition,"—"teaches new arts."

19. **fecundi**: "fruitful," "enlivening."

20. **contracta . . . solutum**: poverty is in a sense personified and described as having the character which it induces; poverty

"cramps" (*contrahit*) the emotions and faculties: wine "expands" them (*solvit*).

21. **imperor**: a reflexive use of the passive, "I order myself." Since *impero* takes the dative and *ut* in good prose, the regular construction would be *imperatur mihi ut procurem*.

23. **cantharus . . . ostendat**: the bowl and salver will be so brightly polished as to reflect the countenance.

25. **eliminet**: "carry forth from the threshold" (*e limine*), "carry abroad." The subjunctive is consecutive.

26. **Butram . . . Septiciumque . . . Sabinum** (*v. 27*): otherwise unknown.

27. **cena prior**: either (i) "a dinner at an earlier hour," or (ii) "a dinner for which he had a previous engagement"

28. **umbris**: uninvited guests, whom some distinguished guest might bring with him as parasites.

30. **quotus**: "which (in numerical order)?" *Quotus* is correlative to the ordinal numbers, and the question would be answered by an ordinal; *e.g. volo esse nonus*, "I wish to be the ninth," *i.e.* one of a party of nine.

31. **postico**: sc. *ostio*, ablative of means, *lit.* "by means of the back door." **falle**: "escape the notice of," "elude."

## EPISTLE VI.

**ARGUMENT.**—*Numicius*, if you choose for your ideal the "wise indifference" of the Epicureans, remember all that follows from this—remember the transitory nature of human things. When in pain you work hard to find a remedy. Apply this principle to life: if virtue be your ideal work for it; if wealth, pursue it eagerly; if place and power, canvass diligently; if good living, do it well.

[See Index for **Agrippa**, **Lucullus**, **Ulixes**.]

1. **nil admirari**: this is the Latin expression for the Greek *ἀταραξία*, the ideal of the Epicureans. It means "philosophic calm," "imperturbability." **Numici**: otherwise unknown.

2. **possit**: generic subjunctive, a variety of the consecutive use.

3. **hunc**: deictic, "yonder."

4. **momentis**: the original form of the word is *movimentis*, and here it bears its original force of "movements."

5. **quid**: adverbial accusative, meaning "how," "in what way" so in English, "What do you think of the gifts?"

7. **†ludicra quid**: sc. *censes*. As punctuated in the text, *ludicra* = "games," being the plural of *ludicum*. If the comma be placed after *plausus*, and not after *quid*, *ludicra plausus* = "the vanities of applause," *i.e.* "empty applause," *plausus* being partitive genitive. **Quiritis**: a collective singular. The word was generally used of the Roman people in home affairs, and to indicate civilians as opposed to soldiers.

9. **fere** : with *codem* = "almost the same."
10. **pavor** : "bewilderment," "excitement."
11. **simul** : = *simul ac*, a not uncommon usage. **exterret** : "startles," "amazes." The word is used both of joy and fear.
12. The particles of dependent interrogation are used loosely here, as often in Horace. Construe:—*Quid ad rem (pertinet) utrum gaudet an doleat utrum cupiat metuare*. This fourfold classification of the emotions originated with the Stoics.
13. **vidit**: the perfect is used in a frequentative sense with *quidquid*, *si quid*, *cum*. **spe**: here with a neutral force, "expectation."
17. **i nunc** : the usual formula for introducing an ironical piece of advice. Cp. the English, "Go to now . . ." **argentum** : "silver plate." **marmor vetus** : "ancient marble statues." **aera** : "bronze vessels." **artes** : "works of art."
18. **Tyrios** : i.e. of the famous Tyrian purple.
20. **navus** : like *vespertinus*, is to be translated by an adverb or adverbial phrase. See I. i. 23, n. **forum**: the business centre of Rome.
22. **Mutus** : the name of a person otherwise unknown. **indignum** : an exclamation like *nefas*, *malum*, etc. **sit** : subjunctive of the alleged reason. **peioribus** : ablative of origin.
23. **tibi . . . illi** : regular dative of agent with the adjective in *-bilis* (*mirabilis*).
24. **apricum** : (for *aper-i-eu-m*, akin to *aperio*; "I open") = "the light of day."
26. **porticus Agrippae** : a favourite colonnade, erected by M. Vipsanius Agrippa, in honour of Neptune, after the battle of Actium, B.C. 31, and thrown open for public use in B.C. 25. **via Appi** : the Appian Way was constructed by the great Censor Appius Claudius Caecus, B.C. 312. In his time it led from Rome to Capua, but at a later date it was extended to Brundisium.
27. **Numa . . . Ancus** : two of Rome's early kings.
29. **vis recte vivere** : a condition assumed as true. **recte** : "aright," "as you ought," i.e. judging by the ideal you adopt.
31. **hoc age** : "let this be your care"; "give your full attention to this"; a ceremonial formula used by the herald to command attention and silence at the offering of sacrifice. **verba** : "mere words," a meaning seen in the phrase *verba dare*, "to give words" instead of facts, "to cheat."
32. **occupet** : "reach before you," a common meaning of the word.
33. **Cibyratica** : adjective of Cibýra, an important city in the south of Phrygia, on the borders of Lycia. **Bithyna** : "of Bithynia," a district of Asia Minor bordering on the Euxine Sea, and containing many important seaports.
34. **rotundentur** : jussive subjunctive.
35. **†quadret** : consecutive subjunctive. The v. l. *quadrat* simply adds a fact about the *pars* without introducing any idea of result.
36. **scilicet** : ironical, "of course." **fidem** : "credit," alike in money matters and society generally.
38. **Suadela** : the goddess of persuasion.

39. **Cappadocum rex**: Archelaus. Cappadocian slaves were a drug in the market.

40. **hic**: "such as he." **Lucullus**: see Index, s. v.

41. **si posset**: the thing to be ascertained is expressed as the condition, instead of being expressed as the object of the verb,—*num posset*.

42. **qui**: the archaic ablative (really locative) of *quis*, *quae*, *quid*.

44. **chlamydum**: a cloak introduced from Greece. **tolleret**; subjunctive in *Oratio Obliqua*, representing *tolle* of *Oratio Recta*; the tense is historic, *scribit*, historic present, being treated as other historic tenses.

48. **repetas**: jussive subjunctive. *Re-* = "again," "repeatedly."

49. **species**: "pomp," "display." **gratia**: "(private) influence."

50. **qui dictet nomina**: i.e. the *nomenclator*, who went with the candidate to canvass, and reminded him of the names of constituents they met. **laevum**: i.e., in this case, the side nearest the carriage way: the master would, of course, walk inside near the wall.

51. **trans pondera**: probably (i) "across the stepping-stones," the reference being to high stepping-stones placed in the road. Across these the nomenclator would press his master to hurry, and offer his hand to an approaching voter. (ii) Others translate "across the counter," taking *pondera* = "shop-weights." (iii) Others regard the word as referring merely to obstacles generally.

52. **Fabia . . . Velina**: sc. *tribu*. Two of the Roman tribes that voted in the Comitia Tributa.

53. **hic**: the slave points to a third man. **fasces**: a bundle consisting of rods and an axe, with which criminals were scourged and beheaded. They were carried by lictors before the highest magistrates. **curule . . . ebur**: the *sella curulis*, used by the curule magistrates and by the emperors. It was made of ivory, and shaped like a camp-stool.

54. **inportunus**: "pitilessly," "ruthlessly."

58. **Gargilius**: not otherwise known.

59. **differtum forum populumque**: *lit.* "the thronged forum and people," i.e. by a kind of Hendiadys, "the forum thronged with people." **iubebat**: "used to order," iterative imperfect.

61. **erudi**: *lit.* "undigested," used both of food and persons who have taken food, here, "before finishing digestion."

62. **deceat**: subjunctive in dependent question. **obliti**: this should be distinguished from *oblii*, from *oblinio*, "I smear over." **Caerite cera**: *cera*, *lit.* "wax covered tablet," is here used for *tabulis*, "the register or roll of citizens"; Caere (*Cervetri*) was a city in Etruria. The *ciritas sine suffragio* (without the right of voting) was given to the Caerites for taking care of the sacred vessels of Rome during the Gallic invasion, B.C. 390: afterwards this Caerite franchise without the right of voting was looked upon as a dishonour.

64. **voluptas**: the reference is to their feasting on the cattle of the Sun, of which the story is told in the *Odyssey* of Homer, xii. 340.

65. **Mimnermus**: an elegiac poet of Colophon, who lived about the time of Solon.

67. **istis**: "than what I have spoken to you," *iste* denoting what nearly concerns the person addressed.

68. **candidus in perti**: = "be fair and bestow"; cp. I. iv. 1, *n.*

## EPISTLE VII.

**ARGUMENT.**—*I promised to spend only, a few days in the country, Maeccenas, and August has gone by. But Rome is a deadly place in autumn, and, if the winter is very cold, I must go to the coast; so I cannot come till spring. You do not give me what you do not need yourself; yours is a true generosity, and I hope I am not unworthy of it. If one should reproach me with selling my independence, I am ready to surrender all your gifts and go back to my simple country life. Injudicious patronage often leads to disastrous results, as in the story of Philippus and Volteius.*

[See Index for **Tarentum, Telemachus** (*s. v. Ulixes*).]

1. **quinque dies**: colloquially used for any short time. English, "a day or two," "a week." **rure**: this is a form of the locative of *ruris*, but it is very rare even in poetry unless accompanied by an adjective, when it is always used. Otherwise *ruri* is used.

2. **Sextilem**: after B.C. 8, this month was called August in honour of Augustus. **desideror**: the present is here used where the English idiom requires a present-perfect; see note on *iamdudum*, I. v. 7. **atqui**: "but yet." The *qui* is the locative of the indefinite pronoun, and means "in some way."

5. **ficus prima**: the fig ripens August—September. The autumn was a very unhealthy season at Rome.

6. **dissignatorem**: the man who arranged the funeral procession. His attendants (*apparitores*) Horace here calls "sable lictors," from their mourning apparel.

8. **officiosaque sedulitas**: diligence in performing social obligations (*officia*).

9. **testamenta resignat**: *i.e.* by the death of the testator.

10. **Albanis agris**: the fields upon the hill-sides of the Alban range, the name of the hills near Rome on which stood Alba Longa.

12. **contractus**: either (i) "huddled up" near the fire, or (ii) "living like a poor man"; cp. I. v. 20, *contraeta paupertas*.

14. **Calaber**: "of Calabria," the "heel" of Italy. It is not very clear why Horace chose this epithet; perhaps the inhabitants of this district, so far from the capital, were notorious for want of tact and refinement.

15. **sodes**: "if you please"; a contracted form of *si audes* (= *avides*, cp. *avidus*); see note on I. i. 62.

16. **benigne**: sc. *facis*, "you are very good." The word forms a polite refusal; cp. v. 62.

22. **dignis**: dative of advantage after *paratus* = ready to help.  
**ait esse paratus**: the regular construction would be *se esse paratum* (accusative and infinitive). Horace here imitates a Greek construction which omits the subject of the infinitive, when it is the same as the subject of the main verb; words qualifying the suppressed subject are put in the nominative case.

23. **quid**: adverbial accusative of extent, "how far." **lupinis**: "lupine seeds," "counters," used for money on the stage and in games.

24. **merentis**: = *bene de me merentis* "the man deserving well of me," "behaving well towards me"; the participle is used absolutely as a substantive, *lit.* "of the one deserving, the deserver"; see note on I. ii. 71.

25. **reddes**: equivalent to an imperative.

27. **dulce . . . decorum**: adverbial accusative, an extension of the cognate accusative. **loqui**: the infinitive here forms the direct object of *reddes*; so *ridere* and *maerere*, v. 28; see I. i. 14, n.

28. **Cinarae**: a lady acquaintance mentioned also in the Odes.

29. † **nitedula**: this is a conjecture for the older reading *volpecula*, "a little fox," which is still commonly read, in spite of the apparent absurdity of a fox eating corn in this way.

31. **pleno . . . corpore**: ablative of attendant circumstance, here explaining *frustra*.

32. **procul**: "hard by."

34. **conpellor**: here the word bears a notion of reproach, "assailed." **resigno**: most frequently the word means to "unseal" (as in v. 9), "cancel," "rescind"; here to "pay back," "restore."

35. **altilium**: objective genitive with *satur*. *Altilis*, *lit.* = "fattened," hence *altilia*, "dainties."

36. **Arabum**: proverbial for their wealth.

38. **audisti**: "you have been called so by me," a common idiom in Greek; cp. Milton, *Paradise Lost*, iii. 7, "hear'st thou rather pure ethereal stream." **verbo**: "by a word," ablative of measure.

39. **si possum**: the thing to be ascertained is expressed as a condition, instead of being expressed as the object of *inspice*. In good prose we should have *num possim*; cp. I. vi. 41, n.

41. **Ithace**: see Index, s. v. ULYXES.

40-43. The allusion is to the occasion when Telemachus, son of Ulysses, declined a gift of horses offered by Menelaus.

42. **herbae**: genitive of the thing in point of which the epithet *p. odigus* is applied.

43. **Atride**: Menelaus, brother of Agamemnon; see I. ii. 12.

45. **vacuum Tibur**: "quiet Tibur" is the modern *Tivoli*, sixteen miles N.E. of Rome. **inbelle Tarentum**: Tarentum (*Taranto*), in the bay between the heel and toe of Italy, is called *molle*, "soft," in the Satires (II. iv. 34).

46. **Philippus**: L. Marcius Philippus, consul B.C. 91, well known as an orator; he was tribune of the plebs B.C. 104; after B.C. 90 he passed over to the senatorial party.

47. **octavam circiter horam**: somewhere between 1 and 2 p.m. As

an hour in the Roman sense was one-twelfth part of the time between sunrise and sunset, the meaning of the eighth hour varies with the time of the year.

48. **Foro**: ablative of separation; in prose *a* with the ablative would be used. **Carinas**: a quarter (*vicus*) situated in the fourth of the fourteen districts (*regiones*) of Rome. It lay on the Esquiline hill.

50. **umbra**: "booth."

51. **proprios**: paring "his own" nails, instead of letting the barber do it.

52. **puer**: a term for "slave"; cp. *garçon*, "waiter."

53. **unde domo**: a condensed expression (Brachylogy) for *unde et quo domo*. English, "where he lives."

56. **notum properare**: the infinitive is called complementary or epexegetic (*i.e.* explanatory); it serves as an ablative of cause here, as also do *cessare*, *quaerere*, *uti*. See note on I. i. 14.

57. **loco**: "at the right moment," "in season."

58. **lare**: the "lord" or tutelary spirit of the family, whose image, clad in a *toga*, stood in a shrine, between the two *Penates*, beside the household hearth. Hence it is commonly used = "household," "home."

59. **ludis**: the public shows and games. **Campo**: *i.e.* the Campus Martius, a plain lying to the north of Rome, between the Tiber, the Quirinal, and the Capitol. The part near the river served as a public exercise ground, that near the city as a meeting-place for the Comitia Centuriata.

60. **libet**: sc. *mihi*, "it is my pleasure," "I should like." *Quodcumque* is not indefinite, but signifies *omnia quae*.

61. **veniat**: jussive subjunctive, in quasi-dependence on *dicere*. **non sane**: "not altogether," "scarcely." The words might mean "altogether not," "not at all." **credere . . . mirari** (v. 62): historic infinitive, a construction which is used in vivid descriptions. Only the present infinitive is used thus, and it forms a primary predicate to a subject in the nominative case (*e.g.* *Mena*) if the subject is expressed. Thus the infinitive here serves as a dative, "Mena (is) for believing" = "Mena believes." [It is, however, more probable that the infinitive in this usage was originally an imperative use. This force it sometimes bears in old Latin and in Greek. Hence in vivid description it came to be used as a finite mood of indefinite tense. Thus *Caesar dicere* would mean (1) Caesar is to say, (2) Caesar will say, (3) Caesar certainly says.]

62. **quid multa?** a regular phrase for cutting a story short, equivalent to "in brief"; it is a substitute for the *ne . . . morer* of vv. 82, 83.

65. **tunicato**: the *toga* was rarely worn by the poorer classes at Rome except on public occasions. Their usual dress was the simple *tunica*.

66. **occupat**: "surprises," "comes upon suddenly." **salvere iubet**: "bids him be well," "bids him good-day"; the direct salutation was *salve*.

67. **excusare**: "plead in excuse." This verb takes the accusative of the thing one pleads in excuse, as well as the accusative of the person excused.

68. **venisset**: like *providisset* (v. 69) this is subjunctive in a relative clause in Oratio Obliqua. The Oratio Recta would be *quod non veni, laborabam*, "as for my not coming, I was busy." *Quod* here means "with regard to the fact that."

69. **sic . . . si**: "only on condition that."

72. **ventum est**: verbs of motion are often used impersonally in the passive to accentuate the action without reference to the doers. **dicenda tacenda**: a colloquial phrase, "things wise and otherwise"; for the asyndeton cp. I. i. 58, *n.*

73. **dormitum**: the so-called supine, being really a verbal noun in *-tus*, the accusative of which is used to denote the goal of motion, and sometimes merely the aim of an action.

74. **piscis**: "like a fish"; cp. *usticus*, "like a clown," I. ii. 42, *n.*

75. **mane cliens**: making the morning call, which was customary for dependants.

76. **rura**: the preposition *ad* is omitted, as it is before the singular *rus*. **indictis Latinis**: "on the proclamation of the Latin festival," i.e. the *feriae Latinae*, which were held at a time fixed by the consuls, who could not leave Rome till after they had been celebrated. The festival was the occasion of a public holiday (*institium*).

77. **mannis**: Gallic horses, small but useful in harness. The plural is used, as *equi* often is, to denote a cart drawn by horses—"pony-cart."

79. **dum . . . quaerit**: *dum*, "while," here = "in consequence of," so *dum quaerit* = *ut qui quaereret*, "inasmuch as he sought." In v. 80 *dum donat* = *donando*, an ablative of means.

80. **septem sestertia**: i.e. about £60.

82. **ne**: this *ne* gives the purpose, not of the thing stated, but of the stating of it; "Not to detain you," etc. (cp. note on I. i. 13).

84. **praeparat ulmos**: i.e. for the vines, which were then as now trained to grow on elms in Italy.

85. **studiis**: dative after the compound verb *immoritur*, "he dies upon his tasks," i.e. "he half kills himself with hard work."

87. **enectus**: *e-* = "out and out," "completely."

88. **media de nocte**: *de* = "in the course of"; lit. "from midnight," i.e. taking time from this period.

91. **durus**: "enduring," "hard-working."

94. **quod**: "but," an adverbial accusative of the relative. See I. i. 70, *n.* **Genium**: (= "the creator," cp. *genus*) the "double," or accompanying deity of each individual, which assisted at his birth and influenced his whole life. **Penates**: lit. the guardians of the storeroom (*penus*); hence the two guardian deities of the house and its prosperity. Their figures were sculptured on the hearth of the house each side of that of the Lar.

98. **pede**: "foot-rule." **verumst**: = *rectum, iustum est*; from a moral point of view truth is right.

## EPISTLE VIII.

ARGUMENT.—*O Muse, carry my greetings to Celsus, and tell him it is well enough with me in health and wealth, but the old faults in my temper and my disposition still trouble me. Tell him, too, if things go well with him, to bear his fortune wisely if he would have us bear with him.*

1. **Celso**: see I. iii. 15. **gaudere et rem bene gerere**: the two infinitival clauses form the direct objects of *refer*—“carry back greeting and good wishes”; the direct form would be *gaude et . . . gere*.

2. **Neronis**: see Index, *s. v.* TIBERIUS.

4. **vivere**: sc. *me*, which in prose could not be omitted. **recte**: “as I ought.” **suaviter**: “as I should like to.” The meaning is “neither as duty bids nor as pleasure prompts.”

5. **contuderit . . . momorderit . . . aegrotet**: even in *Oratio Recta* these would, according to Ciceronian usage, be subjunctive since the reasons are false; the vines, etc., were not in the condition referred to.

7. **mente . . . corpore toto**: ablative of respect with *validus*.

8. **velim**: the mood is due to *Oratio Obliqua*, as is that of *offendar*, *sequar*, *amem*, in *vv. 9, 11, 12*. **levet**: consecutive subjunctive.

10. **cur . . . properent**: this would be in *Oratio Recta* *cur . . . properatis?* The construction is rather compressed; *rogitans*, “asking,” should be supplied.

13. **ut**: “how.” Construe:—*percontare ut*.

14. **iuveni**: *i.e.* Tiberius, who was at this time twenty-two years of age.

15. **gaudere**: supply *iube eum*. **subinde**: “next,” “then.”

## EPISTLE IX.

ARGUMENT.—*Septimius knows best the influence I have with you, Claudio. I could have wished to excuse myself, but I must either appear to dissemble my power for selfish ends, or else show forwardness in introducing him. I prefer the latter course, and recommend him as a suitable friend for you.*

1. **Septimius**: a friend of Horace, also mentioned in Odes II. vi. **Claudi**: see Index, *s.v.* TIBERIUS. **unus**: “as no one else.”

2. **quanti**: locative of price (generally called gen. of price), expressing the point in the imaginary scale of prices at which the given price stands.

3. **scilicet**: “only think of it,” “actually,” expressing a slightly ironical surprise at the boldness of such a request. **tradere**: “introduce.”

4. **Neronis**: “of a Nero,” referring to the greatness of his family.

5. **munere**: the ablative after *fungor* (*lit.* “I busy myself”) is

an ablative of means. Similarly the ablative with *rescor*, *fruor*, *utor*, etc., is explained.

6. **quid possim**: the accusative indicates the extent of action of the verb, and is an extension of the cognate accusative. **possim**: subjunctive in indirect question.

7. **multa**: with *cur*, "many reasons why."

8. **mea**: i.e. "my influence." This is explained by the next verse.

11. **frontis urbanae**: "town-bred assurance." The genitive is possessive.

12. **depositum . . . pudorem**: "the laying aside of my modesty." Constructed attributively with a noun the past passive participle denotes the action that brought about the state described by the participle; e.g. *Mortuus Caesar*, "the death of Caesar."

13. **gregis**: "company," "train"—the *cohors* of I. viii. 14. The genitive is possessive, and being a predicate is often termed predicative genitive.

## EPISTLE X.

**ARGUMENT.**—*Greeting, good Fuscus! Twin souls are we, but I like the country, you the town. Take we Nature as our standard, and then can town imitations vie with genuine country delights? Turn Nature out of doors, yet she always comes back again. Wealth does not bring real happiness: a lowly life can far surpass that of the rich, for by increasing our desires we make them our masters. Discontent galls us like an ill-fitting shoe. Be contented then, and make wealth your servant, not your master.*

1. **Fuscum**: Aristius Fuscus, an old acquaintance of Horace. **iubemus**: plural for singular, not uncommon in the 1st person.

3. **multum**: adverbial accusative of extent. **cetera**: accusative of respect.

4. **et alter**: sc. *negat*.

5. **noti**: sc. *inter se*, "acquaintances."

8. **quid quaeris**: sc. *plus*, "what more do you ask?" "in short"; ep. *quid multa?* I. vii. 62.

9. **secundo**: by derivation *secundus* is an active participle of *sequor* and means "following," and so "favourable." Translate "with loud applause."

10. **fugitivus liba recuso**: the priest's slave would be fed chiefly on the sacrificial cakes, which were the favourite offering of the lower classes.

13. **domo**: an archaic form of the dative. *Ponendae domo* is dative of work contemplated, common in such gerundival phrases.

15. **tepeant**: generic subjunctive.

16. **Canis**: also called *Sirius* and *Canicula*, was first visible on July 26. **momenta Leonis**: "the motions of the Lion." See I. vi. 4, n. The Sun enters the constellation of the Lion on July 23.

19. **Libycis lapillis**: "Libyan mosaics," i.e. of Numidian marble.

20. **vici** : "districts" of the city. **plumbum** : water was brought to city by several aqueducts and distributed from reservoirs by means of leaden pipes, etc.

22. **nempe** : "of course." Horace here gives a slightly ironical reply.

24. **texpelles** : conditional without *si*. The variant *expellas* would be concessive subjunctive "though you turn out." *Espellere furca* is a proverbial expression.

25. **mala fastidia** : "unnatural caprice." The plural indicates caprice whenever it displays itself.

26. **contendere callidus** : "skilled in comparing"; with the dative *ostro*. The infinitive is complementary or explanatory; here equivalent to an ablative of respect. See note on I. i. 14.

27. **Aquinatem fucum** : Aquinum (*Aquino*) in the Volscian territory appears to have been celebrated for the manufacture of purple in imitation of that from Tyre and Sidon.

30. **plus nimio** : *lit.* "more than too much," *i.e.* "overmuch."

31. **mutatae** : sc. *res*, "a change of fortune"; cf. *depositum pudorem*, I. ix. 12, *n.* **pones** : = *depones*.

33. **vita** : ablative of means or of respect.

35. **pellebat** : "used to drive." **minor** : the opposite of *melior*; *minor* = "worsted."

36. **opes** : "help." Usually *opes* = "power," "wealth," *opem* = "help."

37. **tvicto ridens** : the variant *victor violens* is difficult to translate; *violens* means "impetuous," "forceful," and goes closely with *discessit*.

40. **caret** : *careo* means (i) "to be without" a thing, (ii) "to be without from free-will," "to forego,"—the meaning here. **inprobus** : *lit.* "not according to the standard," hence "for his covetousness"; the meaning "morally bad" is derived from the literal meaning.

42. **olim** : denotes "at some time," past, present, or future; see note on I. i. 73. Here translate "in the story."

44. **laetus** : really forms a protasis and = *si laetus eris*. **sorte tua** : causal ablative with *laetus*.

46. **cogere** : (from *co-ago*) "get together," "hoard."

48. The meaning is clear but the reference is disputed. Some take it of an animal pulled by a rope, others of a windlass, which ought to pull up the weight and not be pulled down by it.

49. **dictabam** : epistolary imperfect. The writer regards his act from the recipient's point of view. **post fanum putre Vacunae** : Vacuna was a Sabine goddess, and was by some identified with Victoria, by some regarded as the goddess of "vacations" (*vacuus*) or "idleness." The *fanum* was close to Horace's Sabine form.

50. **excepto** : forms with the *quod*-clause a kind of ablative absolute. **esses** : subjunctive because the writer's own reason is here reported. **cetera** : accusative of part concerned (also called accusative of respect or reference). The full meaning is—"blest in all else, except that (as I then reflected) you were not with me."

## EPISTLE XI.

**ARGUMENT.**—*Bullatius, what do you think of all the famous cities you have been visiting in Asia? Do you think any of them better or worse than Rome? Travelling soon loses its novelty. Let those travel whose health demands it: but the best way is to enjoy the gifts of fortune with a contented and tranquil heart.*

1. **Chios**: (Gk. *Khio*, Ital. *Scio*) a large island off the coast of Ionia between Lesbos in the north and Samos in the south, opposite Clazomenae. **Bullati**: nothing further is known of him. **Lesbos**: (*Mytilene*, *Metelin*) a large island off the coast of Mysia, opposite the Gulf of Adramyttium.

2. **Samos**: (*Samo*) off the coast of Ionia, close to the promontory of Posidium (*C. Colonna*). It is called *concinna*, “graceful,” from its fine buildings. **Croesi**: Croesus was the last king of Lydia, and proverbial for his great wealth. **Sardis**: (*Sart*) the capital of the Lydian monarchy, on the river Pactolus, at the foot of Mt. Tmolus.

3. **Zmyrna**: (*Smyrna*) the great trading mart in the centre of the west coast of Asia Minor. **Colophon**: (*Zille*) an Ionian colony between Lebedus and Ephesus in Asia Minor.

5. **Attalicis**: the Attali were kings of Pergamus; the last left his kingdom and possessions to the Romans, B.C. 133.

6. **Lebedum**: Lebedos was on the coast of Asia Minor between Colophon and Teos.

7. **Gabiis**: Gabii (*Castiglione*) was a town in Latium between Rome and Praeneste. In Horace' day it lay in ruins.

8. **Fidenis**: a Sabine town between the Tiber and the Anio. **vellem**: potential subjunctive, really forming the apodosis to an unfulfilled protasis which must be supplied, e.g. “if I had the chance.”

11. **Capua**: (*Capua*) originally called *Vulturnum*, once an important and independent city of Campania, but in Horace' time a Roman *prefectura*.

13. **frigus collegit**: *frigus colligere* = “to get a serious chill.”

16. **vendas**: properly *vendes* should follow the future perfect, *iactaverit*. *Vendas* is potential subjunctive, the suppressed protasis being some such idea as *si tibi liceat*, “if you were to have the chance.”

17. **incolumi**: “for a man in sound health,” dative of advantage. **Rhodos**: the modern Rhodes. **Mytilene**: (*Mytilene* or *Metelin*) the chief city of Lesbos.

18. **campestre**: a short apron worn in the exercises of the Campus Martius.

23. **in annum**: “till next year,” a colloquial phrase denoting an indefinite period.

26. **arbiter**: from *ar-* dialectic form of *ad*, and a verb *baetere* = “to go,” hence “a witness,” “umpire,” “judge”; so here—“that commands a view of.”

28. **strenua . . . inertia**: an Oxymoron, *i.e.* a juxtaposition of words conveying opposite ideas.

29. **bene vivere**: the infinitive here forms the direct object of the verb.

30. **Ulubris**: a solitary town in Latium near the Pomptine marshes.

## EPISTLE XII.

**ARGUMENT.**—*You ought not to complain, Iccius. You have a fair income; were it greater a wise man-like you would not change his frugal habits. Your studies do not interfere with your business, wide-reaching though they are. But whatever your conclusions are, make Pompeius Grosphus your friend. For news—success in Spain and Armenia, and a good harvest in Italy.*

[See Index for **Agrippa**, **Democritus**, **Empedocles**, **Phrahates**, **Tiberius Claudius Nero**.]

1. **Icci**: Iccius is mentioned in the Odes (I. xxix.) as abandoning philosophy for a military life. Here we find him manager of Agrippa's Sicilian estates.

2. **recte**: "in a right way," virtually = "as you have a right to do." **non est ut**: "it is not possible that."

4. **rerum usus**: "the right of enjoying property."

7. **in medio positorum**: "in respect of luxuries within your reach"; the genitive is one of the thing in point of which *abstemius* is applied.

8. **protinus**: (*pro* and *tenus*) "right on." **ut**: used concessively, "even though."

14. **cum**: "though," with the regular subjunctive *sapias* and *cures* (v. 15). **scabiem et contagia**: "contagious itching for gain," a Hendiadys ("one by two") like Vergil's *pateris et auro*, "golden cups."

15. **nil parvum**: adverbial accusative, really an accusative of extent, modifying *sapias*. **adhuc**: "still, as in days gone by."

16. **conpescant**: subjunctive in dependent question, and so the following subjunctives to v. 20.

18. **obscurum**: the adjective is used proleptically, *i.e.* what is intended, or expected to take place, is spoken of, by anticipation (*prolep̄sis*), as having already taken place. Translate:—"What shrouds the moon's orb in darkness."

19. **quid velit et possit**: "what is the purpose and the effect of" . . . **concordia discors**: "inharmonious harmony." This figure is called Oxymoron; cp. *strenua inertia*, I. xi. 28.

20. **Stertinium acumen** := *Stertinius acutus*. He was a Stoic of some note.

21. **verum**: "however." **pisces**: regarded as a luxury by, and forbidden to Pythagoreans, who were vegetarians. **porrum et caepē trucidās**: this is a jest on the tenet held by Empedocles and the

Pythagoreans that even vegetables have souls. Horace means "whether you live luxuriously or frugally," with especial reference to his mode of life as determined by his philosophical convictions.

22. **Pompeio Grospho**: a friend of Horace. He was a knight, and possessed estates in Sicily. **ultrō**: this is an instrumental neuter case, corresponding to the ablative feminine *ultra*, and means "beyond," "beyond what is expected," "unasked," "readily."

23. **verum**: "right," "fair." See I. vii. 98, *n.*

24. **dest**: a contracted form of *deest*.

25. **ne . . . ignores**: for this use of the final clause see I. i. 13, *n.* **quo loco**: in prose, as well as in poetry, the preposition (*in*) is omitted with *loco, locis*.

26. **Cantaber**: the Cantabrians, a people of Northern Spain, were subdued by an expedition under Agrippa (for whom see Index, *s. v.*), B.C. 20.

27. **Armenius**: the Armenians, in B.C. 20, submitted to Tiberius, and accepted as their monarch Augustus' nominee, Tigranes.

28. **genibus minor** : = "on humbly bended knee"; *lit.* "humbler with his knees," the ablative, as denoting the external expression of humility, may be regarded as one of manner and means.

29. **Copia**: here regarded as a goddess. **cornu**: the horn of plenty (*cornu copiae*) is fabled to have been the goat's horn which Amalthea filled with fruits for the infant Zeus (Jupiter), who placed it among the stars.

### EPISTLE XIII.

**ARGUMENT.—I want you, Vinius, to present my volumes to Augustus just at the right moment, not with the clumsiness your name of Asina betokens. Carry them gracefully, don't tell everyone your errand, and now, away!**

2. **reddes**: future, with imperative force. **Vini**: C. Vinius Asina, or Asella, of whom nothing further is known.

4. **ne pecces**: either (i) a negative purpose, or (ii) a prohibition; the present is occasionally (*e.g. ne ntarres*, v. 16) used in prohibitions addressed to a *definite* person, though the regular tense is the perfect.

5. **opera vemente**: ablative of means with *inportes*.

7. **preferre**: sc. *eam sarcinam*.

8. **ferus**: "savagely," like an ill-tempered ass. **inpingas**: jussive. When one action is enjoined to the exclusion of another, the rejected alternative is naturally put in the subjunctive, being very similar to a prohibition.

9. **fabula**: "a bye-word," "a proverb."

11. **propositi**: objective genitive with *victor*, "having achieved your purpose."

14. **Pyrrhia**: said to have been a character in a play of Titinius.

15. **soleas**: "slippers," which he wore in the house, but took off before reclining on the couch at meals. **tribulis**: properly "one of

the same tribe," hence "a man of humble estate." *Tribus*, like *plebs*, is sometimes opposed to *eques* and *senatus*.

18. † Others punctuate *nitere porro*, taking *porro* with *nitere*.

### EPISTLE XIV.

**ARGUMENT.**—*You, my bailiff, like the town; I like the country. We are both fools to find fault with our environment: the fault is within us; but I, at any rate, am consistent. You are always hankering after the pleasures of town, and are discontented at your constant labours. I once loved the gay life of the city, but I am older now, and have changed to a quieter mood. You would give up a place others covet. It is the old failing of discontent. My advice is, let each do well the task for which he is fitted.*

1. **mihi me reddentis**: "which makes me my own master," no longer at the beck and call of friends in town.

2. **habitatum**: "though inhabited." **focis**: "hearts," "families," consisting of free *coloni*, each of the five houses sending its house-father to the neighbouring town of Varia on market-days. Besides these five tenants, Horace employed on his estate eight slaves.

5. **res**: "his estate."

6. **Lamiae pietas**: "Lamia's love," as manifested by his mourning; the genitive is subjective. The person referred to was probably L. Aelius Lamia, consul A.D. 3. **moratur**: *quamvis*, which takes the subjunctive in good prose, frequently takes the indicative in Horace.

8. **insolabiliter**: emphatic by its position at the beginning of the line, "and will not be comforted." **istuc**: "to where you are."

9. **rumpere**: direct object of *amat*. **claustra**: "barriers," also called *carceres*. Behind these the chariots stood ready before being let go on the course (*spatiis*).

10. **rure**: locative; ep. I. vii. 1, *n.* **viventem**: this is substantive, equivalent to *eum qui vivit*, a common use of the present participle.

11. **odio**: predicative dative; *esse odio* supplies a passive to *odisse*.

14. **mediastinus**: *positus in medio*, "open to every one's bidding," "a common drudge."

16. **me constare mihi**: "that I am consistent with myself."

18. **eo**: ablative of the measure of the difference.

19. **tesqua**: a Sabine word, "wilds."

22. **et quod**: "and the fact that." This *quod*-clause forms a second subject to *incutient*.

23. **uva**: ablative of the standard of comparison, "sooner than grapes."

24. **praebere**: the infinitive is here equivalent to a dative of work contemplated; see note on I. i. 14.

26. **terrae**: dative of disadvantage after *gravis*, lit. "a burden to the earth," hence, "with lumbering tread."

28. **strictis**: "stripped from the boughs." The ablative is one of means, regular after verbs of filling.

29. **pigro**: "if the rain brings enforced idleness from farm work, the river can be banked." **rivus**: the Digentia, which watered Horace's estate.

32. **tenues**: "thin," "finely woven."

33. **inmunem**: without a present" (*munus*).

34. **media de luce**: "at noon"; cp. note on I. vii. 88. **Falerni**: objective genitive after *bibulum*. The Falernian was one of the better class of Italian wines. It was grown in the Falernus Ager, to the north of Campania.

36. **incidere**: "to cut short"; the quantity distinguishes this from *incilere*, "to fall in."

37. **istic**: = *isti* + *c(e)*, a locative case.

40. **urbana diaria**: "a city slave's daily rations."

43. **ephippia**: Greek *ἐφίππιον*; *ἐπί*, "on," and *ἵππος*, "a horse."

44. **libens**: closely with *exerceat*, which is jussive subjunctive. **censebo**: parenthetical. Horace is quoting an old proverb. Cp. "Let the cobbler stick to his last."

## EPISTLE XV.

**ARGUMENT.**—*I wish to know, Vala, the relative merits of Velia and Salernum as health resorts, for my physician says Baiae is not the place for me in winter. The fact is, I am like Maenius; I appreciate a good dinner when I can get it, I live like a philosopher when I must.*

[See Index for **Baiae, Cumae.**]

1. **quae sit**: this, and the indirect questions in *rr. 2, 14, 15, 22, 23*, all depend on *scribere* in *r. 25*. It will be convenient, in the translation, to supply "tell me" before each of these questions, and to break the whole passage up into a number of short sentences. **Veliae**: Velia, or Elea, was a town of Greek origin on the west coast of Lucania. In its early days it was celebrated as the home of the Eleatic school of philosophers. The Romans seem to have visited it as a health resort. The case is locative. **Vala**: probably C. Numonius Vala, a friend of Horace, of whom nothing further is known. **Salerni**: (*Salerno*) a town at the north corner of the Sinus Paestanus (*Gulf of Salerno*).

2. **quorum hominum**: genitive of quality, or description.

3. **Musa Antonius**: sc. *dicit esse*. This Antonius Musa was a freedman physician, who had cured Augustus of a serious illness by cold-water treatment, B.C. 23. **tamen**: = though it is his fault. **illis**: i.e. the people at Baiae.

5. **relinqui**: infinitive of the object with *gemit*, a construction only found in poets with this verb; the accusative of a noun occurs in prose.



9. **Clusinis**: "of Clusium" (*Chiusi*), about the centre of Etruria, on the river Clanis. **Gabios**: see I. xi. 7, n.

11. **Cumas**: see Index, s. v. CUMAE. The accusative is one of goal of motion, without a preposition, because it is the name of a town.

12. **stomachosus habena**: ablative of means, "showing his anger by means of the rein," "pulling angrily with the rein."

13. **sed**: closely following *dicit*—"but the horse does not hear, he only feels the rein."

14. **utrum**: "which of the two," i.e. Velia or Salernum.

15. **collectos imbrēs**: i.e. in cisterns.

16. **iūgis**: "everflowing," "fresh." The quantity distinguishes this from *iūgis*, "on the hills." **nihil moror**: "I do not at all care for."

18. **cum veni**: "when I have come," i.e. "whenever I come." For frequentative sentences in past time, see *vv. 32—34, n.*

19. **mānet**: "may flow," but *mānet*, "remains."

21. **Lucanae**: i.e. of Velia, in Lucania.

24. **Phaeax**: Homer's Phaeacians were proverbial for their luxury. They lived in Scheria, and their king was Alcinous.

26. **Maenius**: a notorious spendthrift.

27. **urbanus**: "a wit."

28. **teneret**: consecutive subjunctive like *dignoscet* (*v. 29*).

29. **inpransus**: emphatic, "if he had not broken his fast."

30.  **fingere saevus**: the infinitive is complementary. See I. i. 14, n.

32. **quaesierat . . . donabat**: the pluperfect in the subordinate clause, and imperfect in the principal, is the regular construction in Caesar and Cicero for the frequentative sentences of past time; Livy and Tacitus use the subjunctive in the subordinate clause (*quaesiisset*); cp. *ubi . . . abstulerat . . . cenabat* in the next sentence, and *erat nactus . . . verterat . . . aiebat* in *vv. 38, 39*. †**donabat**: v. l. *donaret*, which must be taken as consecutive with *qui* supplied from *non qui* (*v. 28*): this requires a colon at *avaro*, the principal verb being *cenabat*, *hic* (*v. 33*) resuming the distant subject *Maenius* (*v. 26*).

36. **scilicet ut**: ironical; though still a glutton, the result of his living on plain fare was that he inveighed against *nepotes*, "spend-thrifts," who could afford delicacies like *turdus* and *volva* (*v. 41*). The subjunctive is consecutive.

37. †**corrector**: "reformer"; v. l. *correctus*, "reformed." **Bestius**: nothing further is known of him; *corrector Bestius*, "after the manner of Bestius," has an adverbial force like *rusticus*, "clownishly," I. ii. 42, n. **idem**: "and yet he." *Idem* in this adversative sense is quite common.

39. The metaphor is from a victorious general committing a captured city to the flames.

40. **bona**: "goods," "substance." **cum**: causal.

41. **volva**: sow's matrix was considered a great delicacy by the Romans.

42. **hic**: "such an one." Cp. I. vi. 40.

44. **contingit**: the present here has a frequentative force.  
**unctius**: "fatter," "richer." **idem**: "I nevertheless"; see v. 37, n.

46. **fundata**: "founded upon," "well invested in."

## EPISTLE XVI.

**ARGUMENT.**—*You ask after my farm, Quintius? Well, to me it is a rustic paradise. And now I ask after you. Are you truly happy? Are you wise and good, not as the world thinks, but truly wise and good? And what is a 'good man'? More than the respectable law-abiding citizen, whose only motive may be fear of punishment: the truly good man must be inspired by a love of goodness for its own sake; he must not timidly make a show of goodness for keeping up his credit and increasing his gains; like Dionysus in the play he must be undaunted to the end.*

[See Index for **Apollo, Tarentum.**]

1. **ne**: "lest," giving the negative purpose of *scribetur* (v. 4). **Quinti**: this Quintius cannot be identified.

2. **pascat**: the interrogative particle (*utrum, -ne*) is frequently omitted in the first alternative, as here before *fundus*.

3. **amicta vitibus ulmo**: for the training of the vine on elms see I. vii. 84, n.

5. **continui**: sc. *sunt*, "are in an unbroken line." **ni**: "excepting that." The statement that the line of mountains is unbroken is here substituted for the normal hypothesis "would be unbroken." This construction is found when the statement is one of a general truth.

6. **sed ut**: limiting *opaca*; "still in such a way that." The valley evidently ran north and south.

7. **vaporet**: not "covers with mist," but "warms."

8. **quid**: sc. *dicas*. The question is answered by *dicas* (v. 11) = "you would say."

12. **dare . . . idoneus**: complementary infinitive, here equivalent to a dative of work contemplated; see I. i. 14, n. **ut**: "to such a degree that," vaguely qualifying *idoneus*.

13. **frigidior**: this word, and *purior*, are secondary predicates; cp. *supremum*, I. iv. 13, n. **Thracam . . . Hebrus**: see I. iii. 3, n.

15. **iam**: i.e. now that I have told you its charms.

16. **tibi**: "to your delight"; ethic dative; see I. iii. 15, n. **Septembribus horis**: autumn was a very unhealthy season at Rome; see I. vii. 6, n.

17. **audis**: used as the passive of *dicis*; see I. vii. 38, n.

18. **iactamus iam pridem**: for the use of the present where English uses a present perfect see *iamdudum splendet*, I. v. 7. **omnis Roma**: nominative in apposition to (*nos*) the subject of *iactamus*.

19. **necui**: also written apart *ne cui*. The indefinite pronoun *quis* is used after *ne, si, nisi, num, and quando*.

20. **sapiente**: the ablative of the standard of comparison after *alius* is a rare construction.

22. **sub**: with the accusative, means "up to," and hence of time "close up to," i.e. "just before" or "just after." Here it means "till just before."

23. **incidat**: subjunctive by attraction, dependent on the subjunctives *dissimiles* and *dietitet*.

25. **tibi**: dative of the agent with *pugnata*. See I. i. 64, n.

26. **vacuas**: "empty," then "unoccupied," and so "listening."

31. **tuò nomine**: ablative of manner, "on your own account," i.e. "as if the name were yours." **sodes**: see I. i. 62, n. **nempe**: "of course," with some irony.

32. **dici**: this infinitive (equivalent to the ablative of a noun) would not be allowable in prose, where we must write *quod dieor*, or *dici me delectat*.

34. **detulerit**: sc. *populus*. **idem**: "it nevertheless"; see I. xv. 37, n.

35. **pone**: equivalent to *depone*, sc. *nomen viri boni et prudentis*.

36. **idem**: sc. *populus*. **esse**: sc. *me*.

38. **mordear . . . mutem**: deliberative subjunctives. The question is rhetorical and equivalent to a strong negative. **colores**: the plural expresses the going and coming of the colour of the face.

41. **consulta**: the technical term for decrees of the senate (*senatus consulta*). **leges iuraque**: "statutes and laws." *Lex* denotes a particular enactment, *ius* includes the whole body of the law.

42. **quo iudice**: ablative of attendant circumstance, "with whom as judge"; so also *quo sponsore* and *quo testr*.

43. **causae tenentur**: *tenere* and *obtinere causam* = "to win the day," as opposed to *causā* (abl.) *cadere*, "to lose the day."

45. There is an allusion to the fable of the Ass in the Lion's skin, or the Fox (or Wolf) and the Sheep's skin.

49. **frugi**: originally a predicative dative, which afterwards became crystallised into an indeclinable adjective, = "an honest man." **Sabellus**: the Sabines had a reputation for old-fashioned plain speaking. It may mean Horace himself, as the owner of a Sabine estate.

50. Such men, Horace means, are only deterred from evil by fear.

54. **sit**: concessive subjunctive, "let there only be."

57. **omne forum**: "the whole forum." **tribunal**: the platform of wood or stone in the forum on which magistrates sat, in their chair of office, when performing their public duties. Here it is used for the assembly round the *tribunal*.

59. **Iane**: Janus, the two-faced deity, the indigenous god of the Romans, who presided over all goings out and comings in.

60. **Laverna**: the Roman goddess of thieves.

61. **da**: here takes the following infinitive as direct object. **fusto sanctoque videri**: the adjectival complements here regularly agree with *mihi*. The variant *instum sanctumque* is an example of a construction occasionally found even in Cicero, but not to be imitated.

63. **qui** : archaic ablative (really a locative) = "how."
66. **mihi** : dative of person judging ; cp. I. ii. 30, *n.*
67. **perdidit arma** : like a coward he has flung away his arms, and deserted his post in the army of the virtuous.
69. **captivum** : refers to the *avarus* of *v.* 68.
70. **pascat** : sc. *pecora*, jussive subjunctive in quasi-dependence on *sine*. The same construction is continued in the following subjunctives to *v.* 72. **durus** : "patiently" ; see I. vii. 91, *n.*
72. **annonae prosit** : "let him be serviceable to the market," i.e. bring down prices by increasing the supply.
73. **Pentheu** : the successor of Cadmus as king of Thebes, in Boeotia. For resisting the introduction of the worship of Bacchus (Dionysus), he was driven mad, and was torn to pieces by his own mother. Horace paraphrases a scene from the *Bacchae* of Euripides (*vv.* 492, ff.) in which Dionysus, disguised as a Lydian, is charged before Pentheus with having introduced Bacchic orgies.
75. **nempe** : i.e. "of course you mean," ironical.
76. **argentum** : "plate." **tollas** : jussive subjunctive in quasi-dependence on *licet*.
79. **linea** : the *calx* or chalk line which served as the winning line in the racecourse.

### EPISTLE XVII.

**ARGUMENT.**--*I send you some advice, Scaeva, though you are as competent to give it me. The simple life of Aristippus brings happiness and self-sufficiency whatever a man's position in life, and it is no disgrace to him that he does not win the highest honours. But the virtuous man will not give up from faint heart, and when he has won his way and found his patron, he must not ask for favours or he will get fewer than by patient silence ; nor must he make feigned complaints, or his real wants will not gain credit.*

[See Index for **Aristippus, Brundisium.**]

1. **quamvis** : here, as frequently in Horace, takes the indicative. See I. xiv. 6, *n.*

2. **tandem** : this particle is retained from the direct question, *quo tandem decet?* "in what manner pray is it fitting?" **maioribus uti** : "to associate or live with the great." *Maiores* = "greater than yourself," "great men."

5. **fecisse** : the perfect emphasises the state brought about by *cures*. The perfect infinitive is seldom used as the direct object, except after a few verbs like *volo*.

6. **primam in horam** : "till daybreak." An hour in the Roman sense was one-twelfth part of the time between sunrise and sunset, and so varied in length with the season of the year. The client would have to be up before sunrise to pay his call.

8. **Ferentinum** : (*Ferento*) a lonely town of the Hernici in Latium.

10. **fefellit**: "has escaped the notice of men"; cp. *bene qui latuit bene vixit* (Ovid), "he who has been ill known has lived well." The construction and meaning of *fallo* are an imitation of the Greek *λανθάνω* with the participle.

12. **siccus**: "hungry." **unctum**: either (i) "a rich man," or (ii) "a rich meal."

13. **olus**: a kind of cognate accusative with *pranderet*, "to make a vegetable dinner."

14. **si sciret**: the mood and tense denote a condition contrary to fact. **regibus uti**: "to associate with princes." Aristippus lived for some time with the younger Dionysius of Syracuse.

18. **mordacem Cynicum**: the "snarling Cynic" was Diogenes of Sinope, who was a pupil at Athens of Antisthenes, the founder of the Cynics. **eludebat**: a fencing term used metaphorically, "tried to parry," the tense having a conative force.

19. **mihi, populo**: datives of advantage. **hoc**: "my conduct"; *hoc* generally denotes the latter of two alternatives, but here it is naturally used for "this of mine," since *istud* would here have been used to denote the other alternative, "that of yours."

21. **officium**: "social duty," e.g. calling, etc. **tvilia, verum**: this is undoubtedly the correct reading. There is a variant *vilia rerum* = *viles res*, by a well-known use of the partitive genitive.

22. **nullius**: masculine; genitive with *egentem*, which also takes the ablative.

23. **color**: "complexion" of fortune, whether bright or gloomy. **res**: "fortune."

24. **temptantem**: "aiming at." **ferē praesentibus aequum**: *lit.* "generally equal to the circumstances of the hour," i.e. "submitting to," "content with." *Praesentibus* is best taken as dative with *aequum*.

25. **duplici panno**: this was also called *abolla*. It was a large cloak worn doubled in the place of a separate tunic and cloak; *pannus* especially denotes a torn or shabby garment.

28. **quidlibet indutus**: *induor* is used reflexively and consequently can be followed by an accusative, "putting on himself anything you like." See the note on I. i. 56.

29. **non inconcinnus**: "quite gracefully." **utramque**: i.e. the character of the fine gentleman or of the poor man.

30. **Mileti textam**: "woven at Miletus." For the locative case see I. ii. 2, n. Miletus was formerly a great city on the N.W. coast of Caria, in Asia Minor. It was celebrated for its woollen stuffs, from which were made fine purple garments.

32. **vivat**: jussive subjunctive in quasi-dependence on *sine*.

33. **res gerere**: the regular phrase for warlike achievements. **ostendere**: i.e. in the procession of the Triumph.

35. **ultima**: "last" and so "highest," "greatest."

36. **contingit**: in its usual good sense here, as in v. 9, *contingunt gaudia*. The meaning is "every one has not the good fortune to be able to afford the expensive pleasures of Corinth." This is a Greek

proverb, Corinth among the Greeks corresponding to the modern Paris as a centre of pleasure.

37. **sedit**: this tense probably has a gnomic force, as also *timuit*, *pervenit*, *fecit*. **succederet**: impersonal. *Succedere* is not used personally with the sense of the English "succeed."

42. **recte** : = *merito*, "as his right."

43. **rege** : "patron"; cp. I. vii. 37.

45. **hoc erat**: *hoc* refers to *plus poscente ferent*, and *erat* carries us back to *vv. 11, 12*, in which a man is advised to "sponge" on his wealthy acquaintances.

46. **indotata**: it was looked upon as a disgrace for a Roman not to provide his sister with a dowry.

47. **pascere** : (with *firmus*) a complementary infinitive, equivalent to a dative of work contemplated. See note on I. i. 14. *Firmus* = "sure." The meaning is "not to be relied upon to give me food."

49. **†mihi**: dative of the agent. **dividuo munere** : ablative of attendant circumstances; *lit.* "the gift being divided." The meaning is, "I shall divide the cake, and you will get your share." There is a variant "*'Et mihi!' Dividuo findetur*," etc., "'To me also !' The cake will be divided," etc.

50. There is no story *exactly* analogous to the situation here described, but very possibly the allusion is to the familiar fable of the Fox and the Raven, since in both cases something is lost by foolish speech ; and so *corvus*, "the raven," easily suggests the idea of "silly chatterer" to one who detects the allusion.

51. **rixae . . . invidiae**: partitive genitives with *minus*.

52. **Surrentum**: (*Sorrento*) a town in Campania on the Promunturium Minervae, and opposite Capreae. It was a well-known health resort, famous for its wines.

56. **sibi** : dative of disadvantage after *raptam*. **uti** : consecutive.

57. **veris** : goes with both *damnis* and *doloribus*.

58. **inrisus** : "laughed at" for being taken in by the imposture.

59. **illi** : the dative of reference equivalent to the English genitive of possession. **plurima**: *multus* and more rarely *plurimus* are used in poetry instead of the plural ; thus *plurima lacrima* instead of *plurimae lacrimae*, "many, ay many a tear."

60. **iuratus** : active in meaning, "having sworn." **dicat** : semi-dependent on *licet* as is *mānet*, the conjunction *et* being omitted ; the subjunctive is jussive with concessive force. **Osirim**, the husband of Isis, was an Egyptian deity. Both of these deities were now worshipped extensively in Rome.

62. **rauca** : "with harsh, discordant cries."

## EPISTLE XVIII.

**ARGUMENT.**—*I know, my outspoken Lollius, that your great friend will never find you a parasite, but do not go to the other extreme, I mean rudeness. I give you a few rules:—Do not offend your patron*

by immoral conduct, dicing or ostentation. Do not pry into secrets, but keep them if confided. Accommodate yourself to his tastes as, for example, in hunting and sports. Be careful what you say of others. Avoid inquisitiveness. Avoid intrigues in his household. Be careful whom you introduce to him. After all it is a difficult task to keep yourself in favour with a wealthy patron. You must bend to all his inclinations and yet must not be too retiring. And in the midst of all this remember what true happiness means, and strive to attain to it. Think of me and the happiness of my life.

1. liberrime : "most outspoken." **Lolli** : see I. ii. 1.
2. professus amicum : sc. te esse.
4. discolor : "of different hue," a picturesque equivalent for *differens*; similarly *color* is ascribed to fortune in I. xvii. 23. **distabat** : with the dative; in prose it would be *a seurra*.
5. Construe :—*diversum huic vitio est vitium prope maius*. This is explained by the following line.
7. **tonsa cute** : "closely cropped" as opposed to the fashionable mode of cutting to a moderate degree of shortness.
8. **dum vult** : this denotes the motive, as *dum quaerit*, I. vii. 79, n.
9. This is Aristotle's doctrine. **vitiorum** : the genitive is one of reference denoting that in respect of which the adjective is applicable.
10. **imi derisor lecti** : the following is a plan of the arrangement of a Roman dining table.

## II. Medius lectus.

	6	5	4	
7				3
8				2
9				1

Mensa.

III. Imus lectus.

I. Summus lectus.

- | I. Summus lectus. | II. Medius lectus. | III. Imus lectus. |
|-------------------|--------------------|-------------------|
| 1. summus.        | 4. summus.         | 7. summus.        |
| 2. medius.        | 5. medius.         | 8. medius.        |
| 3. imus.          | 6. imus.           | 9. imus.          |

The *seurra* would recline on the *imus lectus* next to the host.

11. **divitis** : his rich host.
12. **verba cadentia tollit** : "picks up his chance remarks," i.e. he presses into the notice of the party anything and everything his patron says.
13. **dictata reddere** : "repeating his lesson."

14. **partes secundas**: the second actor in the mime or farce had to "play second fiddle" to the first and chief actor.

15. **de lana caprina**: proverbial for something non-existent.

16. **nugis**: dative governed by *propugnat*. **scilicet ut**: the *ut* is consecutive, and is explained by the following clause:—*Pretium aetas altera sordet, lit.* “What! on the condition that I should not be believed? etc. A second life would be worthless on that condition.” *Scilicet ut* introduces an indignant question with some irony and may be translated:—“To think that,” etc.

18. **pretium aetas altera sordet**: *lit.* “my life over again as a reward (for silence) would be worthless.”

19. **Castor . . . Dolichos**: the names of two gladiators.

20. **Minuci via . . . an Appi**: from this and other passages it is inferred that the Minucian was a branch of the Appian Way leading from Beneventum to Canusium and along the coast to Brundisium, whereas the Appian Way went round by Tarentum. The Via Appia, begun by Appius Claudius Caecus, the Censor B.C. 312, originally extended from Rome to Capua, but was continued at a later date to Brundisium.

22. **gloria**: “vain-glory,” “vanity.” **vires**: “means,” “income.”

23. **inportuna**: Horace uses this word, which properly means “unsuitable,” sometimes in the sense of “cruel,” “merciless,” sometimes in the sense of “insatiate”; here the meaning is “insatiate.”

25. **decem vitiis**: ablative of measure of difference. *Decem* is chosen as a round number.

26. **regit**: “directs his conduct.” **pia**: “affectionate.” *Pius* denotes affection towards one’s family, one’s country, or the gods of one’s country.

28. **contendere**: sc. *mecum*.

30. **arta . . . toga**: “a toga of narrow width.” A broad toga trailing at the heels was a mark of display. **comitem**: i.e. *clientem*, “a dependant.”

31. **Eutrapelus**: the word is from the Greek and means “versatile,” “witty.” It was a name given to P. Volumnius, a Roman knight contemporary with Cicero.

32. **beatus enim**: Horace quotes the words of Eutrapelus.

34. **dormiet in lucem**: a poor client would have had to be up before daybreak to pay his call. See I. xvii. 6, *n.*

35. **officium**: the duty of calling upon his patron. See I. xvii. 21, *n.* **nummos alienos**: *lit.* “other people’s monies,” i.e. “debts.” **pascet**: “increase.”

36. **Thrax**: the name for a gladiator with a Thracian round shield and short sword, like a Highlander with a dirk and target. For a Roman to turn gladiator was as discreditable as for an English gentleman to enlist in the ranks. **mercede**: ablative of price.

37. **illius**: i.e. of the wealthy patron. **scrutaberis**: future with imperative force.

38. **tortus**: a metaphor from examination under torture.

39. **aliena**: i.e. the patron’s.

41. *gratia*: “good-will,” “friendship.” **Amphionis atque Zethi**: Amphion and Zethus were the twin sons of Jupiter and Antiope of Thebes. Amphion was skilled in playing the lyre. After a quarrel as to the use of music with Zethus, the shepherd, he yielded to his sterner brother’s wishes and ceased to play.

42. *spectra*: “regarded with suspicion,” as tending to effeminacy. **severo**: sc. *fratri*. The dative denotes the agent.

46. **†Aeoliis**: said to refer to fine but strong nets made of flax from the neighbourhood of Cumae, a colony from the Aeolian town of Cyme. A more widely accepted reading is *Aetolis*, an epithet used to recall the famous boar-hunt of Meleager in Calydon, an ancient town of Aetolia.

48. *pariter*: sc. *cum patrono tuo*.

49. *sollemne*: (*sollus*, “whole,” *annus*, “year”) “what occurs once in a whole year,” “annual,” “customary.” **opus**: best explained as accusative in apposition, not to any particular word, but to the whole preceding clause, as far as it refers to hunting. This construction is commoner in Greek than in Latin.

53. *tractet*: consecutive subjunctive. **quo clamore**: ablative of attendant circumstance. **coronae**: not infrequently = “the ring of spectators.”

54. *campestria*: in the Campus Martius.

55. **Cantabrica bella**: the campaign against the Cantabrians directed by Augustus in person B.C. 25.

56. *templis Parthorum signa refigit*: “is taking down the standards from the Parthian temples.” The standards which had been taken from Crassus at Carrhae, B.C. 53, by the Parthians were restored by Phrahates B.C. 20.

58. **ne**: for *ne* introducing the negative purpose, not of the action mentioned, but of the mentioning of it, see I. i. 13, *n.*

59. **quamvis** here takes the indicative, as often in Horace. **extra numerum . . . modumque**: “out of time and tune,” i.e. beyond the bounds of propriety. **fecisse**: “to prove to have done.” See I. xvii. 5, *n.* The perfect infinitive is seldom used as the direct object, except after a few verbs like *volo*.

60. **rure paterno**: this form of the locative, and not *ruri*, is used when an attribute accompanies the word.

61. **Actia pugna**: the battle of Actium, in Acarnania, ended in the total defeat of Antony and Cleopatra by Augustus B.C. 31.

62. **pueros**: the slaves of the wealthy patron.

64. **velox**: Victoria (the Greek Niké) was represented in works of art with wings; hence this epithet. **coronet**: this is a final subjunctive; but *donec*, in v. 42, is followed by the indicative as denoting a relation merely temporal.

66. **utroque . . . laudabit pollice**: the exact nature of the gesture referred to is unknown. It was customary in the amphitheatre for the audience to signify their wish that a fallen gladiator should be allowed to live by turning their thumbs downwards. Horace probably refers to this.

67. *ut moneam*: like *ne retrahas*, v. 58, n.—“this I say in order that.”

68. *quoque*: either (i) ablative of *quisque*, “each,” or (ii) = *et quo*.

72. *non . . . ulceret . . . ulla*: the subjunctive is jussive. *Non* is sometimes used by poets and late prose writers with the subjunctive in prohibitions, where, according to the ordinary rule, *ne* would be expected, (i) if a particular part of the sentence is to be emphasised, (ii) if there is especial emphasis on the negative, as here. *iecur*: regarded by the ancients as the seat of the emotions and affections.

75. *incommodus*: “disobliging,” “churlish.” English requires an adverb.

78. *quondam*: *lit.* “at a certain time,” hence (i) “sometimes,” as here, (ii) “formerly,” (iii) in poetry, “at some time” (in the future), “one day.” *Olim* has the same variation of meaning.

82. *dente Theonino*: the meaning is “a slanderer’s tongue,” but nothing certain is known of the person referred to. *ecquid*: the accusative of *ecquis*, used as an impassioned interrogative, “don’t you in some way?”

84. *tua res agitur*: “your interests are at stake,” “you are in jeopardy.”

88. *hoc age*: “let this be your care.” See note on I. vi. 31.

91. *†bibuli . . . oderunt*: this passage is probably an interpolation. For the Falernian wine see I. xiv. 34.

93. *tepores*: “heats,” “feverishness.”

95. *obscuri*: “deep,” “designing.” *acerbi*: “bitter-tempered.”

97. *qua ratione*: explaining the purpose of *leges* and *percontabere*, and introducing a dependent question, which is further explained by the following questions.

98. *agitet*: deliberative subjunctive, “whether desire ever needy is to trouble you.”

99. *pavor*: “fear lest you lose.” *mediocriter utilium*: *lit.* “things moderately advantageous,” i.e. what the Stoics call *indifferentia* (*ἀδιάφορα*), “things indifferent,” a term applied by them to all things called good except virtue, the ideal good. *spes*: “hope that you may win.”

100. This was a very common question with the ancient philosophers.

102. *pure*: i.e. so that all clouds of trouble are dispersed from the soul. *honos*: “office.” *lucellum*: a diminutive of *lucrum*, “gain.”

103. *fallentis*: “escaping notice,” “noticed by none.”

104. *Digentia*: (*Licenza*) a small stream, which flowed through Horace’s Sabine farm and passed into the Anio.

105. *Mandela*: (*Cantalupo Bardella*) a village on an eminence close to Horace’s farm.

107. *†et mihi vivam*: “and may I live to myself,” i.e. in independence. The subjunctives express wish. The v. l. *ut* would mean “provided that,” being used concessively.

109. *in annum*: “till next year.”

111. *†quae ponit*: v. l. *quae donat*, “for the things which he gives”; *qui donat*, “who gives.” *Ponit* = “sets before us.”

## EPISTLE XIX.

**ARGUMENT.**—*Cratinus long ago declared, Maecenas, that real poesy was wine-inspired. I repeated his dictum, and every pie'aster was mellow by night and fragrant by day; but more is needed to make a poet than mere imitation of external peculiarities. I, indeed, have imitated, but not without finding ample room to display my originality. Some people read my books at home, and take me down in public. Why? Because I will not stoop to mean arts for securing popularity. They say I despise them and am overproud, but I will not quarrel.*

[See Index for **Alcaeus, Archilochus, Ennius, Homerus, Maecenas, Sappho** (*s. v. Alcaeus.*)]

1. **Cratino**: a famous Greek poet, of the school called the Old Comedy, which flourished in the fifth century, B.C. It was characterised by unsparing attacks on public men. Cratinus was notoriously intemperate in the use of wine.

3. **potoribus**: dative of the agent, for which see I. i. 1, *n. ut*: = *ex quo (tempore)*, “since the time when”; a rare use. **male sanos**: = *insanos*; so *male fidus* = *infidus*.

4. **Liber**: an old Italian god, afterwards identified with the Greek Bacchus. **Satyris Faunisque**: the Roman Fauns corresponded to the Greek Satyrs, who were sylvan deities attendant upon Bacchus.

5. **Cameneae**: the Italian goddesses of song. The Cameneae are here put for their servants, the poets.

6. **vinosus**: used predicatively, “to be fond of wine.”

8. **putealque Libonis**: also called *Scribonianum*. *Puteal* first meant a wall put round a well (*puteus*); the *puteal* built by Scribonius Libo was a structure of similar shape put round a spot once struck by lightning. About this *puteal* Roman business-men assembled, so that it came to be a kind of “Exchange.”

9. **cantare**: direct objective of *adimam*, “I will take away singing, the power to sing.”

10. **edixi**: Horace uses a strong word: the praetor’s *edicta* had the force of law in the provinces.

13. **textore**: “the weaver,” here used graphically for “the style.” The ablative is instrumental, not ablative of the agent which would require *a*, *ab*. **Catonem**: M. Porcius Cato Uticensis, a rigid Stoic. He was a prominent leader in the Senatorial army, and soon after their defeat at Thapsus, B.C. 46, died by his own hand at Utica.

15. **rupit**: = *corripit*, “brought to ruin.” **Iarbitam**: *Iarbita* seems to have been the nickname of a Mauretanian named Codrus. **Timagenis**: Timagenes was a rhetorician of Alexandria, who was at this time well known in Rome. The genitive is objective after *acmula*.

17. **vitiis imitabile**: “which can be imitated in its defects”—ablative of respect.

18. **exsangue cuminum**: *cummin* is in a manner personified, and spoken of as having the quality which it induces.

19. **servum**: probably the adjective, possibly genitive plural for *servorum*.

20. **bilem**: here "wrath," which was thought to depend upon particular conditions of the bile and liver.

21. **vacuum**: "virgin soil," where none has gone before me.

23. **regit examen**: will be like the king-bee, and rule the swarm in the busy hive of the world. It should be remembered that the Romans thought what we call the queen-bee was a male. **Parios**: "of Paros" (*Paro*), an island in the S. of the Aegean Sea. It was the birthplace of Archilochus, the great iambic poet. **primus**: Horace passes over earlier writers in the same field.

25. **res**: "subjects," "themes." **agentia**: "pursued," "drove mad." **Lycamben**: see Index, s. v. **ARCHILOCHUS**.

26. **foliis brevioribus**: *i.e.* *minore corona*, "a humbler chaplet."

28. **temperat**: has an object in the accusative when it means "directs," "models." **pede**: "foot," "measure" (in poetry). **Sappho**: see Index, s. v. **ALCAEUS**.

29. **ordine**: "arrangement" possibly of the lines, but the reference is not certain.

30. The meaning is, he did not attack with the virulence of Archilochus.

31. **famoso**: in classical prose this word means "infamous;" in later prose and in poetry it means "defamatory," and sometimes "famous" in a good sense.

32. **hunc**: Alcaeus, whom no one had imitated before Horace.

34. **ingenuis**: "of gentle birth," "gentle."

35. **velis**: "you may wish," potential subjunctive.

39. **auditor et ulti**: *i.e.* listening while they recite, and afterwards retaliating upon them.

40. **grammaticas . . . tribus**: "the tribes of teachers." The metaphor is from canvassing the tribes at a Roman election. **pulpita**: "platforms." The poet would have to win the teachers' favourable criticism before his poems were popular enough to be taught in schools.

41. **hinc illae lacrimae**: a proverbial expression coming originally from the *Andria* of Terence. The meaning is, "there lies the cause of the trouble."

43. **ait**: "says one." The pronoun is sometimes thus omitted with *inquit* and *ait*. **Iovis**: *i.e.* Augustus.

45. **tibi pulcher**: "beautiful in your own esteem." The dative is one of reference. **naribus uti**: "to sneer openly."

46. **luctantis**: the participle used as a substantive.

48. **genuit**: gnomic aorist; see I. ii. 48, *n.*

## EPISTLE XX.

**ARGUMENT.**—*You are longing to go forth to the world, my book, but you will repent it. The public at home will soon get tired of you, and then you will be sent abroad, and in old age become a poetry book for schools. When you can get people to listen, tell them a word or two about the poet.*

1. **Vertumnus**: in origin this word is a participle (cp. *al-u-mnus* and the Greek termination *-menos*), and means “changing”; so Vertumnus was the god of the changing year, who could assume any shape he pleased. The temple of Vertumnus was in the *Vicus Tuscus*, a street leading S. from the *Forum Romanum*, and lined with shops. **Ianum**: *i.e.* the temple of Janus in the Argiletum, a district full of bookshops.

2. **scilicet**: ironical. **prostes**: “be put up for sale.” **Sosiorum**: the brothers Sosii were well-known booksellers. **pumice**: pumice-stone was used for smoothing off the ends of the rolls (*volumina*).

3. **claves . . . sigilla**: valuables were often kept under lock and seal.

5. **descendere**: the usual word for going to the Forum, which lay in the valley.

6. **emisso**: *emittere* is elsewhere used for “publishing” a book.

8. **in breve te cogi**: “you are squeezed up tightly,” *i.e.* in the case. **plenus**: “sated.”

9. **odio**: ablative of cause. **augur**: Horace himself.

10. **deserat**: in prose this would certainly be *deseret*, since the relation between the clauses is purely temporal; see I. xviii. 64, *n. aetas*: “prime of life.” This meaning is rare; the word usually means simply “time of life.”

12. **taciturnus**: “voiceless,” *i.e.* “unread.” **inertes**: (*in-*, “not,” *ars*, “art”), *lit.* “without skill,” hence “barbarous.”

13. **Uticam**: on the coast of Africa, 25 miles N.W. of Carthage. **Ilerdam**: (*Lerida*) a town in Hispania Tarraconensis. What could not be sold at Rome would be sent off to the provinces.

18. **extremis in vicis**: “in out-of-the-way places.” **balba**: “stammering,” with some allusion to the stammering of the boys, as they repeat their lesson from the poet’s verses.

19. **sol tepidus**: *i.e.* the evening sun. In the evening, when the noontide heat of the Italian sun was over, the streets would be fuller, and there would be more people to scan the books exposed for sale; so Horace says, “he would have a larger audience,” *aures* being equivalent to “readers,” whom the book is enjoined to address (*loqueris*); so in v. 12 it is spoken of as being *taciturnus*.

20. **libertino natum patre**: see Introduction, § 1.

21. **nido**: goes with *maiores* as ablative of standard of comparison and with *extendisse* as ablative of the place from which. **loqueris**: jussive.

22. **ut**: consecutive. **demas**: subjunctive by attraction.

23. *belli . . . domique*: with *primis urbis*. Horace refers to Agrippa, the great general, and Maecenas his patron. Others join *belli domique* with *placuisse*, and refer to Satire I. vi. 46, ff., where Horace refers to his position as tribune under Brutus (*belli*) and the goodwill of Maecenas (*domi*). This view is supported by the order, and by grammatical usage, since adverbial phrases in Latin are not frequently used attributively with substantives, especially in good prose.

24. *solibus*: the plural means "the rays of the sun," "the sun-shine."

25. *irasci*: complementary infinitive. See I. i. 14, *n.*, and I. ii. 27, *n.* *ut*: consecutive with *essem*; the historic tense shows that with *celerem* we must supply *fuisse*, the perfect being the tense of the infinitive used to denote time prior to that of the principal verb (*loqueris*).

28. *+collegam Lepidum*: Q. Aemilius Lepidus was consul with M. Lollius for the latter part of B.C. 21. During the first part of the year Lollius was sole consul, the other consulship having been kept open for Augustus, who declined to accept it. *dixit*: "nominated." The v. l. *duxit* = "took as his companion."

## BOOK II.

### EPISTLE I.

**ARGUMENT.**—*I must not trespass on your time too much, Augustus. Men have done you justice in your lifetime; but as a rule the good old days are always bepraised. Because the older Greek poets were the best it does not follow that the oldest Latin poets are. And where are we to draw the line between old and new? However, the ancients are the rage in these days, and sound criticism is out of court. Moderns are cried down by envious contemporaries, simply because they are modern. The Greeks never showed a dislike of new forms of art; they were full of versatility and freshness, while we Romans were staid and slow to move. But now we are all turned poetasters. Well, poetry has its uses—in teaching and in worship. Roman poetry owes its birth to the rude effusions at harrest feasts. These were softened by the influence of Greece; but it was not till far on in Rome's history that Greek Tragedy and Comedy were adapted by Roman poets. In both spheres they fall far short of perfection. This is due largely to the uncultured tastes of their public. Not that I would cry down the drama; yet other poets should have a share of your patronage. If we do not get it, we have mostly ourselves to blame. Great deeds, however, need great poets to write of them. You have proved a better judge of merit than Alexander in your choice of Vergil and Varius to immortalise your exploits. I would sing of them myself had I the power.*

[See Index for Democritus, Ennius, Hercules, Menander, Pythagoras, Thespis, Varius, Vergilius.]

1. **cum**: causal. **solus** : i.e. as sole monarch.
2. **moribus ornés** : lit. “equip it with morals.” This refers to Augustus’ social reforms.
4. **Caesar** : i.e. Augustus. See Index, s.v. AUGUSTUS.
5. **Romulus** : the first king of the newly built city of Rome. **Liber** : i.e. Bacchus. **cum Castore Pollux** : Castor and Pollux were called Dioscuri ( $\Deltaιος \kappaοντοι$ ), as being the sons of Zeus and Leda. They had been worshipped from a very early date at Rome.
6. **templa** : *templum* literally denotes “a sacred precinct, region.” Here *templa* means “the heavenly dwellings” of the gods.

7. **dum . . . colunt**: when *dum* means "while," "in the time that," and denotes a time during part of which another event occurred, it takes the present indicative even when the verb of the principal clause is in a past tense; this present indicative is retained even in *Oratio Obliqua*.

10. **qui contudit hydram**: *i.e.* Hercules, who, as one of his twelve labours, slew the nine-headed hydra of the Lernean marsh, near Argos.

11. **fatali**: "fate-imposed," *i.e.* through the oath which Juno won from Jupiter. See Index, *s. v.* HERCULES.

12. **supremo fine**: ablative of means, "by his death at last."

13. **urit**: sc. *eos*, *i.e.* the possessors of the qualities mentioned in the following clause. **artes**: "qualities."

14. **idem**: "and yet he," a common meaning of the word.

15. **praesenti**: "still among us," "not yet dead."

16. **† numen**: v. l. *nomen*. They both give the required meaning.

18. **† in uno**: if we place a comma after it, as in the text, means "in one point"; without the comma it goes with *te*, with which the gerundive *anteferendo* agrees.

19. **nostris ducibus . . . Grais**: regular dative with the compound verb *anteferendo*.

21. **suisque temporibus**: "their allotted span of life." The ablative is governed by *defungor*, being in origin an instrumental ablative.

23. **veterum**: neuter, obj. gen. with *fautor*. **ut**: consecutive explaining *sic* and followed by *dictitet*, *v. 27*. **tabulas**: the XII Tables formulated by the Decemviri (*bis quinque viri*) B.C. 450.

24. **foedera regum**: *i.e.* the treaties of the early Roman kings. **Gabiis**: supply *cum* from the following clause. Gabii (*Castiglione*) was in early times a powerful city of Latium.

25. **aequata**: "made on equal terms."

26. **pontificum libros**: books of ritual kept by the *pontifices*. **volumina vatum**: "tomes of soothsayers." The reference is to verses like the *carmina Marciana*, a prophetic book written in Saturnian verse.

27. **Albano in monte**: fifteen miles S.E. of Rome. To Romans it would serve, Horace means, as a home of the Muses, like Parnassus in Greece.

28. **antiquissima quaeque**: "all the oldest." This use of *quisque* is more common with the singular of the superlative.

30. **loquamur**: consecutive subjunctive after *non est quod = nihil est tale ut ob id*. *Quod* is really an adverbial accusative.

31. The meaning is, "We may as well argue that there is nothing hard," etc. **olea**: supply *in* from the following clause; cp. note on *Gabiis* (*v. 24*). **duri**: partitive genitive with *nil*.

34. **si reddit . . . velim**: the conditional sentence has a simple assumption in the protasis, hence the indicative, and a potential mood in the apodosis, to which a second protasis may be supplied. **ut vina**: sc. *reddit*.

35. **quotus**: the word is correlative to the ordinal numbers, and

the answer to it should be an ordinal number, *e.g. centesimus annus arrogat pretium.*

45. **caudae**: an allusion to a logical puzzle called by the Greeks φαλακρός, "bald-headed," the problem being, "How many hairs must a man have if he is not to be called bald?" or "How many hairs make a tail?"

47. **dum cadat**: the subjunctive is used because it was the *purpose* of Horace that his opponent should "fall." **elusus**: "baffled," a fencing term. **ratione ruentis acervi**: also called by the Greek name Sorites, a method of reasoning by adding or taking away little by little. Sorites is derived from σωρός, "a heap," the problem being "How many particles make a heap?"

48. **fastos**: *fasti*, *lit.* "days on which judgment could be pronounced (*fari*)," "court-days"; hence "a list of all the days of the year, with their festivals, magistrates, events," etc., "a calendar."

49. **Libitina**: (akin to *libet*, "it pleases") originally the Italian goddess of pleasure. Venus Libitina was afterwards worshipped as the goddess who presided over funerals.

52. **promissa et somnia Pythagorea**: the allusion is to Pythagoras' doctrine of metempsychosis, in accordance with which Ennius believed that his soul was the soul of Homer.

53. **Naevius**: Cn. Naevius (died B.C. 202) wrote dramas adapted from the Greek. His lampoons on the Metelli brought upon him imprisonment and exile. **non**: for *nonne*.

56. **Pacuvius**: M. Pacuvius (B.C. 220-130), son of Ennius' sister, was a writer of tragedies adapted from the Greek. **Accius**: L. Accius (B.C. 170 to about 87) was another writer of tragedies imitated from the Greek.

57. **Afrani**: L. Afranius (*floruit*, B.C. 100) was the great writer of national comedy in which Roman characters figured (*comœdiae togatae*). So the *toga* is very appropriately used here.

58. **Plautus**: Titus Maccius Plautus (B.C. 254-184), the celebrated writer of comedy, was born in Umbria. He came to Rome, and was driven by poverty to write comedies. His success was great, and the number of his productions extraordinary, though only twenty have come down to us. **Epicharmi**: a writer of Dorian comedy, born in Cos, B.C. 540; he spent most of his life at Syracuse under the patronage of Hiero.

59. **Caecilius**: Statius Caecilius (died B.C. 168) was an Insubrian Gaul who came to Rome and enjoyed great popularity as a comic poet. **Terentius**: P. Terentius Afer (B.C. 195-159) was born at Carthage, and came to Rome to find liberal patrons in Laelius and Scipio the Younger. He wrote six comedies, which remain to us. **arte**: literary skill.

62. **Livi**: M. Livius Andronicus who, in B.C. 240, first brought upon the stage at Rome a drama with a regular plot. Beside other works he left an adaptation of the *Odyssey* in Saturnian metre. He may be looked upon as the first Roman poet.

63. **est ubi peccat**: *est ubi* is usually followed by the generic or

consecutive subjunctive; but here definite instances are referred to, and hence the indicative is used; it is in fact a synonym for *interdum*.

66. **pleraque**: "very many things." This is the usual meaning in classical prose.

68. **Iove iudicat aequo**: ablative of attendant circumstance—"its judgment has the favour of Jupiter."

70. **plagosum Orbilium**: a schoolmaster at Rome, and an older contemporary of Horace, notorious for his use of the rod.

71. **dictare**: the present infinitive is used with *memini* of events witnessed by the subject himself, the perfect infinitive of events not so witnessed.

73. **emicuit si**: the perfect, with a present tense in the principal clause (*ducit*, v. 75), is used in general conditions with a frequentative sense, "whenever a word shines forth," etc.

75. **ducit**: "takes with it," "sells with it."

76. **quicquam**: used because *indignor* implies "I think that *nothing* should be censured."

77. **putetur**: subjunctive of alleged reason with *non quia*.

79. **crocum floresque**: *i.e.* the stage, which was sprinkled with saffron essence and strewn with flowers. **Attae**: T. Quintius Atta, a writer of *comoediae togatae* (died about B.C. 78).

81. **patres**: "our older citizens."

82. **gravis**: "weighty," "impressive," *i.e.* as a tragic actor.

**Aesopus . . . Roscius**: famous actors contemporary with Cicero.

86. **iam**: "furthermore," "again." **Saliare Numae carmen**: *i.e.* the chant of the Salii, dancing priests of Mars Gradivus, who were instituted by Numa, the second king of early Rome. Its language was very archaic and difficult to understand.

87. **solus**: with *scire*.

89. **lividus**: "enviously." An adjectival attribute is often thus used in Latin where the English idiom requires an adverb or adverbial phrase.

90. **quod si**: "but if," *lit.* "as to which, if . . . ,"*quod* being adverbial accusative.

92. **legeret tereretque**: consecutive subjunctives after *quod = tale ut id.* **publicus usus**: "general use," abstract for concrete, so "the public by their use of it."

93. **positis . . . bellis**: *i.e.* at the end of the Persian Wars. Horace is probably thinking of the age of Pericles at Athens.

94. **fortuna labier aequa**: the ablative is one of cause. *Labier* is formed from *labi + er*, *-er* being a form of *ar*, a dialectical form of *ad*, "to," seen also in *ar-biter*.

95. Horace refers to the Panhellenic games, the Olympian, Isthmian, Pythian, and Nemean.

98. **tibicinibus**: particular for general—"music."

99. **velut si luderet**: the apodosis to this is suppressed (viz. *mature . . . relinquere*).

100. **reliquit**: sc. *Graccia*.

101. **paces**: "times of peace." **venti secundi**: *lit.* "following winds," *secundus* being an old participle of *sequor*, "I follow."

102. **Romae**: "at Rome," locative case. The original locative has left many traces in Latin: (i) in names of towns—*Corinthi*, *Romae*, *Lepti* ("at Leptis"); (ii.) in other words, *e.g.* *postri-die*, *cotti-die*, *domi*, *humi*, *ruri*, *belli*, *militiae*. In the 1st and 2nd declension the locative became confused with the genitive, hence such forms as *Romae*, "at Rome." **reclusa**: with *domo*, abl. abs.

103. **promere iura**: "to give legal opinions."

104. **cautos**: "guaranteed," "secured." **nominibus rectis**: "by good names," *i.e.* reliable debtors and sureties. The ablative is one of manner with *cautos*.

107. **odiost**: *odio* is predicative dative. **credas**: consecutive after *quod = ut id*.

110. **comas**: accusative of the direct object with *vincti*. Passive verbs often have, especially in the perfect participle, a reflexive or "middle" force; so here *vincti* = "having bound upon themselves." **dictant**: "dictate" to a slave ready to copy them down.

112. **Parthis**: ablative of the standard of comparison. To the Romans the Parthians were, like the Carthaginians, "faithless."

114. **agere . . . timet**: "fears to handle"; but *ne agat timet*, "fears that he will handle."

115. **medicorumst**: the genitive is predicative, *i.e.* a possessive genitive used as a secondary predicate.

120. **non temere**: "non without due cause," "not lightly." **hoc studet**: *studeo* and similar intransitive verbs can take an accusative of the neuter pronoun, defining the extent of action of the verb.

121. **incendia ridet**: by an extension of the conception, many intransitive verbs are used transitively, chiefly in poetry.

122. **incogitat**: not found elsewhere.

123. **siliquis**: *lit.* "husks," hence "pulse." **pane secundo**: "second-rate bread," *i.e.* "of poorer quality." The ablatives are instrumental.

124. **militiae**: locative; cp. v. 102, *n.* Others take it as a genitive of reference.

127. **iam nunc**: "at once," *i.e.* "in his tender years."

130. **orientia tempora**: either (i) "the rising age" or (ii) "the generations that rise one after another."

134. **praesentia**: "present to help." *Praesens* is frequently used of the gods with this meaning.

135. **docta**: *i.e.* by the poet.

138. **Manes**: *lit.* "the good"; hence those who have good influence upon men, *i.e.* the spirits of the dead. From this meaning the word acquired a general sense—"the inhabitants of the lower world"—and so here, as opposed to *di superi*, it means *di inferi*, "the gods of the lower world."

140. **condita post frumenta**: "after the garnering of the corn." Constructed attributively with a noun, the past participle often

denotes, as here, the action that brought about the state described by the participle.

143. **Tellurem**: a divinity who presided over agriculture. **Silvanum**: the god of woods, plantations, and protector of flocks.

144. **Genium**: ("the creator," cp. *genus*), the "double," or accompanying deity of each individual, which assisted at his birth and influenced his whole life.

145. **Fescennina licentia**: Livy the historian tells us that Fescennine verses consisted of rude jests and repartees, the name being derived from Fescennia or Fescennium, a town in Etruria. More probably the word is derived from *fascinum*, "evil eye," then "an obscene symbol for averting the evil eye." The Fescennine verses were thus originally obscene chants sung to avert the evil eye at marriage; and so the term came to be applied to abusive songs generally.

150. **cruento**: "blood-stained," i.e. with the blood which it drew from its victims.

152. **lex poenaque**: there was a law against libellous compositions (*mala carmina*) in the XII Tables. The two words form a Hendiadys—"a penal law."

153. **quae nollet**: this applies to the *lex—talis ut ea nollet*. **quemquam**: the correct pronoun here because of the negative in *nollet*.

154. **fustis**: referring to an old method of punishment called *fustuarium* = "cudgelling to death."

155. **bene dicendum**: the opposite of *malo carmine*, v. 153.

156. **Graecia capta**: i.e. "despite her captivity." Horace is not thinking of any precise date, but referring to the gradual influx of Greek ideas that followed the rising star of Rome.

158. **numerus Saturnius**: the indigenous metre of Rome. It was very rugged and full of irregularities. The following is an example free from irregularities:—Dabúnt malúm Metélli | Naévió poétae; cp.:—"The quéen was in her párlyour | eáting bread and hóney." In this metre Livius Andronicus wrote his paraphrase of the Odyssey, and Naeivius his Epic on the First Punic War.

159. **munditiae**: "elegance" i.e. of the Greek style, e.g. of Ennius.

160. **vestigia ruris**: "traces of rusticity." The reference is to the Fescennine verses, the Mimes and the Atellane plays.

161. **serus**: sc. *ferus victor* (v. 156).

162. **post Punica bella quietus**: i.e. when at peace after the First (B.C. 264—241) and Second (B.C. 218—201) Punic Wars.

163. **Sophocles . . . Aeschylus**: the great tragic poets of Athens.

164. **temptavit . . . rem**: "he essayed the attempt," i.e. of translating Sophocles, etc. **si posset**: there is no apodosis expressed, and *si* may be translated "to see if," "whether."

166. **spirat tragicum**: the neuter adjective is here used to denote the extent of action of the verb; it has an adverbial force, and is therefore called the adverbial accusative.

168. **creditur**: i.e. *comoedia*. **ex medio**: "from daily life." **res**: "its themes, subjects."

169. **tanto** : ablative of the measure of difference.
171. **quo pacto** : Horace uses this in a depreciatory sense. **partes** : "the rôle."
173. **Dossennus** : a standing character in the Atellane plays. Horace is blaming Plautus for reproducing in his voracious parasites the greedy Dossennus of Atellane plays. Some old authorities say with less probability that Dossennus was a writer of Atellane plays.
174. **non adstricto . . . socco** : "with sock unfastened," i.e. "in slipshod style." The *soccus*, "sock," "slipper," was worn by the actors in comedy ; the *cothurnus*, "buskin," by those in tragedy.
175. **nummum** : plays were sold to the Aediles or Praetors to be acted on the occasion of a public entertainment (*ludi*).
176. **cadat an stet** : "fails or succeeds." *Utrum* is here, as often, omitted with the first alternative.
177. **ventoso Gloria curru** : the epithet "airy," i.e. "fickle," properly belongs to *Gloria*, and so is poetically applied to her chariot. This construction is called Hypallage, a Greek word meaning "exchange."
178. **inflat** : "inspirits"; "makes proud" is the usual meaning.
180. **valeat res ludicra** : "farewell, then, to the stage."
181. **reducit** : sc. *domum*, as from a field of battle.
182. **hoc** : explained by *quod* (v. 183)—"this fact, namely that."
185. **eques** : the knights, i.e. the wealthier and more cultured. The *equester ordo* held a middle rank between the Senate and the Plebs, and included those who possessed the property qualification of 400,000 sesterces (£3400).
188. **incertos** : "restless," "inattentive."
189. **aulaea premuntur** : on the Roman stage the curtain was drawn up from below, not let down from above, at the end of the performance ; at the beginning it was drawn down.
191. **regum fortuna** : a poetical variation for *reges fortunati*, "(once) heaven-blessed kings."
192. **esseda** : open two-wheeled carts of Celtic origin. **pilenta** : covered two-wheeled carriages, used by ladies. **petorrita** : four-wheeled waggons.
193. **captiva Corinthus** : i.e. "the spoils of a fallen Corinth," i.e. spoils as rich as ever Mummius (B.C. 146) brought from Corinth ; perhaps some picture or model of the city was also exhibited.
194. **Democritus** : traditionally "the laughing philosopher."
195. **genus** : retained accusative with *confusa* ; cp. I. i. 50, n. *Lit.* "a panther with its unlike species confused with that of the camel," i.e. "a camelopard or giraffe." This creature was first seen in Rome on the occasion of the *ludi circenses* given by Julius Caesar in B.C. 46.
199. **asello . . . surdo** : two proverbial expressions are combined, viz. "to talk to the deaf" and "to talk to a donkey."
202. **Garganum nemus** : the oak forests of Mt. Garganus, in Apulia. **putes** : potential subjunctive.

203. **artes**: "works of art."

204. **divitiae**: *i.e.* "costly garments." **oblitus**: *lit.* "smeared"; hence "bedizened." The quantity distinguishes this from *oblitus*, "having forgotten."

207. **Tarentino** . . . **veneno**: the purple dye of Tarentum was the most famous of those produced in Italy.

208. **ne**: here, as often, *ne* expresses the purpose, not of the principal action itself (*ridetur ire*, v. 210), but of the mention of that action. **recusem**: either (i) subjunctive by attraction to *putes*, or (ii) potential.

210. **per extentum funem** . . . **ire**: proverbial for something of extraordinary difficulty.

211. **inaniter**: "by empty appearances," "by illusions."

216. **redde**: "render," as their due; a common meaning of *reddere*. **munus Apolline dignum**: *i.e.* the library in the Temple of Apollo, built on the Palatine Hill by Augustus, B.C. 28.

218. **Helicona**: Helicon was a mountain range in Boeotia, the haunt of the Muses, and so regarded as the home of poesy.

220. **ut vineta egomet caedam mea**: a proverbial expression for doing oneself an injury; the *ut*-clause accounts for the mention of the statement in v. 219; cp. *ne putes* in v. 208.

223. **loca**: "passages." Good prose uses *locos* in this sense. **inrevocati**: "not encored." **revolvimus**: *lit.* "unroll again," *i.e.* the roll of papyrus.

225. **tenui**: "fine." **deducta**: a term literally applicable to weaving, to which poetry is compared.

227. **commodus**: "obligingly." **ultra**: is an instrumental case from the same stem as *ultra*, and means (i) "beyond," (ii) "beyond what is expected," (iii) "of one's own accord."

229. **est operae pretium**: *operae* is genitive with *pretium*, "it is the worth of one's trouble," "it is worth while."

230. **belli** . . . **domi**: for the locatives, cp. v. 102.

233. **Choerilus**: of the three poets of this name the one referred to is Choerilus of Iasos, an inferior epic poet of Alexander's court.

234. **rettulit acceptos**: a commercial phrase meaning, *lit.* "set down as received"; hence "set down to the credit of," with the dative of advantage *versibus*. **regale nomisma**: "royal currency," accusative in apposition to *Philippos*. **Philippos**: the Philippus was a gold coin introduced by Philip II. of Macedon, worth about £1 sterling.

239. **Apellem**: Apelles, a friend of Alexander the Great, was the greatest of Greek painters.

240. **Lysippo**: Lysippus of Sicyon was a celebrated sculptor in bronze, contemporary with Alexander the Great. The ablative of the standard of comparison after *alius* is a rare construction.

242. **videndis artibus**: dative of work contemplated, explaining *subtile*.

244. **Boeotum**: genitive plural. The form is archaic, but commonly occurs in names of peoples in poetry. The stupidity of

the Boeotians was proverbial. It was attributed to the thick heavy atmosphere caused by vapours arising from the lakes and valleys.

250. **sermones**: this includes both the Satires and Epistles. See Introduction, § 4.

251. **res conponere gestas**: "to write of glorious achievements," i.e. to write an epic poem; e.g. Vergil's Aeneid.

253. **tuisque auspicis**: "under thine auspices." Every commander before going to war had to take the auspices (as *auspex*) under the walls of Rome; and the war was said to be carried on under his auspices. As Augustus held the *proconsulare imperium* over the whole empire, the generals were regarded merely as his lieutenants, and the war was really carried on under his auspices.

254. **duella**: old form of *bella*, akin to *duo*.

255. **claustra . . . cohibentia Ianum**: it was customary to close the gates of Janus' temple in time of peace. It was so closed three times during Augustus' reign, viz.—B.C. 29, 25, and probably 10.

256. **Parthis**: dative of the agent, which is sometimes used after a perfect tense of a passive verb and regularly after a gerund or gerundive, and adjectives in *-bilis*. Occasionally in poets and later prose writers, the dative is used to express the agent after other tenses than the perfect. For the historical allusion, see Index, s. v. *PHRAHATES*.

257. **cuperem**: attracted into the mood and tense of *possem*, for *quantum cupio*.

259. **recusent**: consecutive after *quam = talem ut eam*.

260. **stulte . . . urget**: these go closely together. The meaning is "zeal acts foolishly if it offends him whom it loves." Others connect *stulte* with *diligit*.

261. **numeris**: "measures," "verses." **arte**: "the art of poetry" generally.

263. **quis**: indefinite pronoun. *Quis* is generally so used in relative clauses and after *ne*, *si*, *nisi*, *num*, and *quando*.

265. **proponi cereus**: lit. "to be set up for sale in wax," i.e. "to have a waxen image of myself offered for sale."

268. **capsa**: lit. "a bookcase"; here a "coffin." **porrectus**: like a corpse. The poem and the bust are supposed to be carried off to be buried in oblivion.

269. **vicum**: the *Vicus Tuscus*, also called *turarius*, a busy street leading from the S. from the *Forum Romanum*.

## EPISTLE II.

**ARGUMENT.**—*Were you to buy a slave, Florus, after due warning of his faults you would have no one but yourself to blame: so do not blame me for my delay in writing the lyrics you are expecting. It was need that first drove me to writing poetry. After the Civil War*

*I had lost my all, and poetry was my only chance. And now I have won a modest income, shall I return to poetry? Then again I am not what I was. And which shall it be—Odes, Epodes, or Satires? Besides, I am so busy, and how do you think I can write in the midst of Rome's ceaseless din? Real poetry requires deep thought and close communion with Nature. Should I pursue such thoughts at Rome, it would only bring me into ridicule. In fact I can only win popularity by flattering those who will flatter me. However, bad poets find enjoyment in their own works. True, but the writing of good poetry requires that a poet should sternly criticize his thought and diction: only by laborious training can he secure ease in writing. It is not always a satisfaction to have one's illusions dispelled. And surely it is time I turned from trifling with poetry to the study of life, and so I am studying and thinking of some cure for avarice. Some people advise money-getting, but if you find this brings no cure, why not give it up? The real remedy is to remember we are only temporary owners of the wealth we enjoy; death will rob us of our all. Tastes differ strangely; my own inclination is to enjoy in due moderation. And besides avarice all other faults must be eradicated if one would live aright: if one cannot live aright, it were better he should die.*

[See Index for **Alcaeus**, **Tiberius Claudius Nero**.]

1. **Flore**: Julius Florus, who at this time (probably B.C. 13) was in the suite of Tiberius Claudius Nero, the future emperor. In his youth Florus had dabbled in literature, and had published some modernised selections from Ennius and Lucilius. **Neroni**: Tiberius Claudius Nero. See Index, *s. v.* **TIBERIUS**.

2. **siquis velit . . . et . . . agat**: the apodosis to this protasis comes in *v. 17, ferat*.

3. **Tibure**: the modern *Tivoli*, sixteen miles N.E. of Rome. **Gabiis**: Gabii was a small town twelve miles E. of Rome.

4. **candidus**: "fair," referring to the complexion.

5. **fiet eritque**: the tautology is used in imitation of legal verbiage. **nummorum milibus octo**: ablative of price, really an ablative of instrument. Reckoning one thousand sesterces = £8 10s., this would be £68, the normal price for a slave for agricultural use, but a low price for a slave of this sort.

6. **ministeriis**: closely with *aptus*. **ad nutus**: "at the beck of."

7. **literulis . . . imbutus**: both the diminutive *literulis* and the word *imbutus* "tinged" have a depreciatory force—"with a smattering of the rudiments of Greek."

9. **indoctum sed dulce**: the adjectives are used adverbially denoting the extent of the action of the verb, an extension of the cognate accusative.

10. **levant**: "make lighter," "lessen."

12. **meo sum pauper in aere**: "I am poor but live within my means." *Meo sum in aere* is the opposite of *in aere alieno sum*, "I am in debt."

13. **faceret**: like *ferret*, v. 14, this is potential, to be explained by the suppression of a protasis—"if he had the chance." **non temere**: "not without due cause," "not lightly."

14. **cessavit**: "played the truant."

15. **in scalis latuit**: i.e. he hid in the dark room under the stairs. **pendentis habenae**: hung up in some conspicuous place. The genitive with *metuens* is objective, and permitted because *metuens* is used as an adjective.

16. **†des**: jussive subjunctive forming the apodosis to *si . . . laedit*. Others end the quotation at *habenae*, and make *des* hypothetical subjunctive, forming along with *ferat* (v. 17) the apodosis to *siquis relit*, etc. (v. 2).

17. **poenae**: genitive of the thing in point of which *securus* is applicable to the subject *ille*.

18. **prudens**: (= *providens*) "knowingly." **lex**: "the conditions of sale."

19. **moraris**: "hamper," "annoy."

21. **mancum**: "disabled for the performance of." The dative *talibus officiis* denotes the work contemplated. **mea**: "from me."

22. **rediret**: subjunctive of reported reason, denoting, not a fact, but the complaint which Florus might make, similar to *mittam* (v. 25).

23. **tum**: i.e. *cum proficisci baris*. **mecum facientia**: "which are on my side."

24. **super hoc**: either (i) "besides this," accusative; or (ii) "about this," ablative.

26. **Luculli**: best known as commander against Mithridates in the war which began in B.C. 74. He succeeded in driving Mithridates from his kingdom of Pontus, but was superseded by Pompeius in 66.

27. **ad assem**: "to a penny"; cp. *ad unum*, "to a man."

30. **deiecit**: technical term for "expelling" a garrison from a fortified place.

31. **divite rerum**: the genitive is one of the thing in point of which the epithet *divite* is applied to *loco*.

33. **bis dena sestertia**: taking one thousand sesterces as equivalent to £8 10s., this is equivalent to £170. **nummum**: genitive plural, *lit.* "of coins," i.e. "in hard cash."

34. **sub hoc tempus**: *sub* with accusative means "up to," and hence, of time, "close up to," i.e. "just before" or "just after." Here it means "just after."

36. **possent**: consecutive with *quae = talia ut ea*. **mentem**: "courage." In good prose *animus* would be used in this sense.

40. **zonam**: the belt in which money was carried.

41. **contigit**: "it was my good fortune." *Contingo* is generally, but not always, used in a good sense; *accido*, like our word "accident," usually denotes misfortune; *evenio* is a neutral word, "it presupposes expectation and preparation."

42. **iratus . . . Achilles**: "the wrath of Achilles," or "Achilles in his wrath." Adjectives in Latin are scarcely ever otiose or unem-

phatic; they frequently modify the predicate and may be translated by an adverb or adverbial phrase: Achilles harmed the Greeks "by his anger."

43. **bonae . . . Athenae**: Horace had studied at Athens. See Introduction, § 1. **artis**: partitive genitive with *plus*.

44. **curvo dignoscere rectum**: in a moral sense, *i.e.* "to distinguish the crooked from the straight way of life." There is a punning reminiscence of the mathematical meaning of these terms, *rectum* being a "right line." *Curvo* is ablative of separation.

45. **inter silvas Academi**: "the groves of Academus." The *Academia* was an enclosure near the Cephissus, just outside Athens, originally sacred to the hero Academus, then a gymnasium, in the midst of charming groves of plane and olive trees. Plato taught there, and it became the headquarters of his school, the Academic philosophers.

47. **civilis . . . aestus**: *lit.* "the surge of wrath amongst citizens," *i.e.* "the surge of civil war." **belli**: objective genitive with *rudem*. For the historical allusion, see Introduction, § 1.

48. **lacertis**: dative of the indirect object with *responsura*, *lit.* "arms"; hence "strength."

49. **simul**: = *simul ac*, as often. **Philippi**: in Macedonia, the scene of the defeat of Brutus and Cassius by Octavianus, B.C. 42.

51. **laris**: "home." Originally each household had a *Lar* ("a lord"), who was the tutelary spirit of the family, and his image, clad in a *toga*, stood between the two Penates in the shrine of the *Lares (lararium)* beside the family hearth. *Lar* and *lares* are often used for "home."

52. **sed quod non desit habentem**: "having what does not run short, an unfailing supply"; *non deesse* is equivalent to *sufficere*, "to suffice."

53. **quae . . . poterunt . . . ni . . . putem**: this rhetorical question is equivalent to *non . . . poterunt . . . ni putem*, *i.e.* an unconditional prophecy in the apodosis with a general condition in the protasis. **cicutae**: "draughts of hemlock." Substantives denoting natural objects which are weighed or measured and not numbered are mostly used in the singular only, but when they are used in the plural they denote distinct parts or kinds of the object.

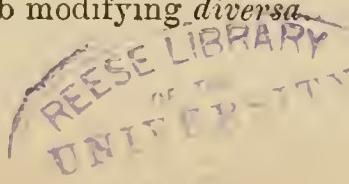
57. **faciam**: jussive subjunctive in quasi-dependence on *vis*.

59. **carmine**: lyric poetry, *e.g.* Horace' Odes. **iambis**: *e.g.* Horace' Epodes.

60. **Bioneis**: *i.e.* "pungent," "caustic." Bion, of Borysthenes (flourished B.C. 250), pupil of Theophrastus' (Academic) School, and of Theodorus, the Cyrenaic, was well known for his pungent wit. **sermonibus**: here "satires." **sale nigro**: *sal* and *sales* (pl.) are frequently used of "wit," "sarcasm." *Sal niger* would be *lit.* "black or coarse salt"; hence "coarse wit."

61. **prope**: modifies the whole sentence—"I could almost say that."

62. **multum**: here an adverb modifying *diversa*.



63. **dem** : deliberative subjunctive.

67. **sponsum . . . auditum** : the so-called supine, which is really a verbal noun used in the ablative and the accusative. The latter denotes regularly an action regarded as the goal of motion, but is occasionally used after other verbs than verbs of motion. **auditum scripta** : *i.e.* to hear his compositions publicly recited. These recitations had become quite a nuisance at Rome.

68. **cubat** : *lit.* "lies" (in bed), so "lies sick"; cp. the English, "is laid up." **in colle Quirini** : the Quirinal Hill lay in the N.E. of the city, the Aventine in the S.W., so that to go from one to the other he would have to go right across the city.

70. **humane** : *lit.* "becomingly"; so here ironically "delightfully." **verum** : this begins an objection of some second person.

72. **calidus** : "vehemently," "in hot haste." **mulis gerulisque** : ablative of means or manner with *festinat*.

73. **torquet** : the subject is *ingens machina*.

76. **i nunc** : the usual formula for introducing an ironical piece of advice; cp. the English, "Go to now."

80. **contracta** : "narrow," *i.e.* difficult to follow.

81. **vacuas** : "free from disturbance," "quiet."

83. **curis** : "brown studies," "meditations." **exit** : *i.e.* *evadit*, "turns out."

84. **hic** : "at Rome." **rerum** : "life" generally.

86. **digner** : "am I to think myself worthy (of such a fate)?" "am I to deign to?"

87. **+frater** : emphatic by position, and explained by *ut*—"of so brotherly a spirit that." The construction is so strange that various emendations have been proposed, *e.g.* *pactus erat*, "had bargained"; and *fautor erat*, which may be followed by consecutive *ut*.

88. **meros honores** : "nothing but praises."

89. **Gracchus** : Gaius Gracchus, who was a more famous speaker than his brother Tiberius. After his celebrated Tribunate of B.C. 123, Gaius lost his life in B.C. 121. **Mucius** : several members of this family were famous lawyers, particularly P. Mucius Scaevola, consul B.C. 133. It is possible to take the words in a generic sense—"a Gracchus," "a Mucius."

90. **qui** : old ablative; here ablative of the measure of difference.

91. **carmina** : "lyrics," *e.g.* the Odes of Horace. **hic elegos** : who is the elegiac poet referred to? Probably Propertius, the Roman Callimachus (cp. *v.* 100). **visu** : ablative of respect (the so-called supine).

92. **Musis** : dative of the agent. See note on II. i. 256.

94. **Romanis vatibus** : dative of advantage explaining *raeuam*. **aedem** : *i.e.* the temple of Apollo on the Palatine Hill, built by Augustus, B.C. 28. It contained a famous library, and was situated close to Augustus' palace.

95. **procul audi** : "stand close by and listen." Some, however, render *procul*, "at a distance."

96. **quid ferat** : *i.e.* what composition he brings for recitation.

98. **Samnites**: *i.e.* gladiators with Samnite weapons. **ad lumina prima**: *i.e.* "till the lamps are lit." **duello**: referring to the exchange of sarcasm indoors.

99. **Alcaeus**: see Index, *s.v.* **puncto**: "vote." In taking the votes at Roman elections it was customary to mark each vote by a point on a wax tablet against the name of the person voted for. So *punctum* came to be used as equivalent to *suffragium*.

100. **Callimachus**: a grammarian and poet of Alexandria. From about B.C. 260-240 he was chief librarian of the great Alexandrian Library. His works were very voluminous, but only a few survive. Many of his elegiac poems were imitated by Roman writers.

101. **Mimnermus**: an elegiac poet of Colophon, who lived about the time of Solon; many of his poems were about love. **optivo cognomine**: ablative of means.

104. **finitis studiis**: *i.e.* since I have given up the study of the poetic art.

105. **obturem**: potential subjunctive (*sc.* "if occasion arose"). **inpune legentibus**: *i.e.* those who recite their poems without fear of retaliation. The dative is one of disadvantage.

107. **scribentes**: the present participle is rarely used thus as a substantive in the nominative case.

108. **si taceas**: conditional subjunctive, the real apodosis (*laudent*) being suppressed. **beati**: emphatic—"in their fool's paradise."

109. **legitimum**: *lit.* "according to law"; here the meaning is "following the rules of poetic art." **fecisse**: *lit.* "to have written," so "to bring to completion." The perfect has its full force here.

111. **splendoris**: this word is commonly used of the senatorial and equestrian order. Horace is keeping up the figure suggested by *censoris* (*v.* 110), as also in *v.* 112, *honore*, and *v.* 113, *movere loco*, the latter being technical (= "to degrade from one's rank").

112. **†ferentur**: *v. l. feruntur.* *Ferre* here denotes "to judge," "esteem."

114. **versentur intra penetralia Vestae**: this was supposed to mean "in the poet's own house," since there was generally an altar erected to Vesta, the hearth-goddess, upon the hearth of the house. More probably the expression is figurative. Vesta was the national goddess of Roman family life; hence "within the sanctuary of Roman life," "endeared by long association," "in familiar use."

115. **populo**: dative of disadvantage with *obscurata*.

117. **Catonibus atque Cethegis**: generic plural—"men like Cato and Cethegus." M. Porcius Cato, the famous censor (B.C. 234-149). M. Cornelius Cethegus (censor, B.C. 209) was celebrated for his eloquence. The dative denotes the agent. See II. i. 256, *n.*

119. **usus**: either (i) "usage," or (ii) "the practical needs of the language."

122. **luxuriantia**: neuter plural of the adjective used as a substantive—"he will prune all luxuriance."

123. **virtute carentia**: "things (*i.e.* lines) without energy." **tollet**: "he will remove."

124. **torquebitur**: *lit.* “he will twist, or strain, himself”; hence, “he will use every effort.”

125. **Satyrum . . . Cyclopa**: cognate accusative after *moretur*, used reflexively, *lit.* “moves himself,” *i.e.* “dances the Satyr’s or the Cyclops’ dance.”

126. **praetulerim**: potential (sc. “if occasion arose”).

128. **Argis**: “at Argos” (or Argi), an ancient town of Argolis in the Peloponnesus.

131. **servaret**: consecutive subjunctive after *qui = talis ut is*. In v. 129 the indicative *credebat* merely states a fact about the man, without any notion of that fact being the natural result of his character, which is implied by the use of *servaret*.

134. **signo laeso**: ablative absolute equivalent to a causal or conditional clause explaining *insanire*.

137. **elleboro**: the usual specific for mental diseases; the best grew at Anticyra, on the Crisaean Gulf, in Phocis. **bilem**: the bile was regarded as a cause of madness, particularly when black. Hence the English melancholy (“black bile”).

139. **cui**: dative of disadvantage after *extorta*, with which either *est* or *sit* must be supplied; *qui* introducing a causal clause takes a subjunctive.

141. **sapere**: *i.e.* “to turn philosopher.” **nugis**: *i.e.* verse-making and such like things.

142. **tempestivum pueris**: go together as well as *pueris coneedere*, *pueris* being dative of advantage after *tempestivum* and dative of the indirect object after *coneedere*.

144.  **numerosque modosque**: a metaphor from musical phraseology —“rhythms and harmonies.”

146. **tibi**: *i.e.* Horace, who is now soliloquising. **si . . . finiret . . . narrares**: a conditional sentence, denoting an unrealised supposition.

147. **quod**: “the fact that,” introducing *tanto plura cupis*. This *quod*-clause is the object of *faterier*.

148. **faterier**: for the origin of this archaic infinitive see II. i. 94, *n.*

149. **monstrata radice**: technical, “prescribed.” The ablative is instrumental.

151. **curarier**: the direct object of *fugeres*. **audieras**: equivalent to a conditional clause, “suppose it had been told you.”

152. **illi**: dative after the compound verb *deedere*.

156. **ruberis**: the apodosis to *possent*, a supposition contrary to fact; *riveret* (*v.* 157), a second protasis to *ruberis*, is put in the same mood and tense, it being implied, “you would take good care that no one was more avaricious.”

158. **libra et aere**: the reference is to the formal method of conveying property called *mancipatio* (cp. *mancipat*, *v.* 159). In the presence of at least five witnesses and the so-called *libripens*, “weigher,” the buyer claimed the property with a set form of words. He then touched the scales (*libra*) with a bronze coin (*aere*) and

gave it to the seller, and the conveyance was so completed. The custom was a relic of the old days when the bronze money was weighed out by the buyer.

159. **mancipat usus**: "use makes your property." A person who had enjoyed property without interruption for a certain period had a legal title to its permanent possession (*usucapio*).

160. **Orbi**: otherwise unknown.

162. **das nummos**: a condition without *si*.

164. **trecentis . . . nummorum milibus**: reckoning 1000 sesterces = £8 10s., this sum will be £2550. The ablative is instrumental.

166. **numerato**: instrumental ablative (with *vivas*) of *numeratum*, used as a neuter substantive—"money you have paid down."

167. **Aricini**: "of Aricia" (*Ariccia* or *Riccia*), a town of Latium, on the Appian Way, sixteen miles from Rome. **Veientis**: the town of *Vēii* (*Isola Farnese*) was an ancient city of Etruria, twelve miles from Rome.

168. **putat**: the indicative with *quamvis* is common in Horace.

169. **sub noctem**: *sub* = "up to," hence "close up to"; of time (i) "just before," as here, or (ii) "just after."

170. **usque . . . qua**: go together—"right up to the spot where." **pōpūlus**: "poplar." The gender and quantity distinguish it from *pōpūlus*, m., "people." **certis limitibus**: dative with the compound verb *adsita*.

171. **refūgit**: the tense may be the perfect of instantaneous act or a gnomic use of the tense. In the latter case the meaning would be "has shunned in the past and does shun now," i.e. "always shuns."

171. **tamquam**: the *si* is omitted as it sometimes is with *tamquam* and *velut*.

172. **puncto . . . horae**: the ablative is one of time.

174. **cedat in altera iura**: "passes into another's possession."

177. **vici**: sc. *rustici*, "country estates."

178. **Lucani**: sc. *saltus*. The Lucanian hills were the summer pastures, the plains of Calabria those for the winter. **Orcus**: synonymous with Hades or Pluto, the god of the nether world.

180. **Tyrrhena sigilla**: small bronze images of the gods made by Tuscan artists; the word is a diminutive of *signum*.

181. **Gaetulo**: Gaetulia, in the modern Morocco, was a country of N.W. Africa, S. of Mauretania and Numidia. The Gaetulian *murex* furnished a good purple dye.

182. **sunt qui non habeant**: *est qui* and *sunt qui* take the subjunctive when meaning there is a (sort of) man who, etc. (indefinite antecedent). This is sometimes called the generic subjunctive. But *est qui* and *sunt qui* take the indicative when merely stating the existence of the man or men with the attribute mentioned: so—*est qui non curat*.

184. **Herodis palmetis**: i.e. of Herod the Great. Near Jericho there were famous groves of palm trees. Horace uses this as a particular example for the general idea of "a rich estate."

186. **mitiget**: literally *mitigare* = "to tame" so of woods "to reclaim from wildness."

187. **Genius**: see II. i. 144, *n.* **natale . . . astrum**: the star under which, according to the astrologers, one is born, and which controls one's destiny.

188. **mortalis in unum quodque caput**: *in* = "with regard to," "for." The Genius of each individual departed at his death.

189. **albus et ater**: "bright or dark," *i.e.* "joyful or sad," according to the individual's circumstances, all of which affected the Genius as well as the individual himself.

192. **datis**: sc. *a me*: the ablative is that of the standard of comparison. **invenerit**: subjunctive of the alleged reason.

195. **spargas**: subjunctive in dependent question with the *utrum* omitted.

197. **ac potius**: "but rather." **festis Quinquatribus**: the *Quinquatrus* or *Quinquatria* was a feast in honour of Minerva, lasting five days from March 19th. It was so called because it commenced on the fifth day, reckoning from the Ides inclusively. The feast was the occasion of the "spring holidays" at the schools. **olim**: denotes (i) "at some past time"; (ii) as here, "at times"; (iii) "at some future time"; the second meaning is rare.

199. **†tamen**: v. l. *domus*, defining genitive with *pauperies*. Others read *procul*, giving a rhetorical repetition. **utrum . . . an**: instead of the particles of dependent question we should expect conditional particles, *sive . . . seu*; but from *ferar unus et idem* may be supplied *nil differt*.

201. **Aquilone secundo**: "with a north wind favouring our voyage." *Secundus* is an old participle active of *sequor*, "I follow." The ablative is absolute and explains *tumidis* as well as *agimur*.

202. **Austris**: the south winds in the Mediterranean are often spoken of as stormy.

203. **specie**: "external appearance," "grace of person." **loco**: "rank," "station."

205. **non es**: Horace is still speaking to himself. **abi**: a colloquial formula of dismissal also used to express approval generally—"very good."

207. **mortis formidine et ira**: "fear and anger at death." The genitive is objective after both *formidine* and *ira*.

209. **lemures**: the spirits of those dead men, who having on account of their misdeeds failed to find a resting place below, came up again to roam about the earth at night. **portentaque Thessala**: Thessaly was celebrated as the land of witchcraft.

212. **spinis**: Horace means "moral blemishes."

213. **peritis**: *i.e.* skilled in the art of living aright.

216. **lasciva decentius aetas**: *i.e.* younger men in whom jollity is more becoming.

# INDEX

## OF PROPER NAMES.

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N.B.—Information regarding important Proper Names not given here will be found in the Notes.

### A.

**Agrippa**, -ae, m.: M. Vipsanius Agrippa was born B.C. 63, and was a fellow-student of the young Octavianus. He took an active part in the civil war which followed Caesar's murder, and commanded the fleet of Octavianus at Actium, B.C. 31. He had before this won popularity by the munificence he displayed during his aedileship, B.C. 33. He erected many public works, and remained commander-in-chief till his death in B.C. 12 (I. vi. 26 ; xii. 1).

**Alcaeus**, -i, m.: a famous lyric poet, who lived about B.C. 600 at Mytilene in Lesbos, a large island off Ephesus. He was a friend of SAPPHO (I. xix. 28), the lyric poetess, and each invented a particular metre, called after them *Alcaic* and *Sapphic*. He fought against the Athenians at the battle of Sigēum, B.C. 606, and threw away his shield in flight, and he was nearly shipwrecked once. Most of his poems were about love and wine, or about his favourites, *Lycus*, etc. (I. xix. 29 ; II. ii. 99).

**Apollo**, -inis, m.: god of music, healing, hunting, medicine, and prophecy. His oracle was the famous Delphi, and his symbol was the bow and quiver. Diana, goddess of hunting, of the moon, and of Hell, was his twin-sister, and their mother was Latona. He was called *Palatinus* from his temple on the Palatine Hill (I. iii. 17 ; xvi. 59 ; II. i. 216).

**Archilochus**, -i, m.: a native of Paros (B.C. 714-676), celebrated as the first extensive writer of satirical Iambic verse which Horace imitates in his Epodes. He had been a suitor to Neobule, one of Lycambes' daughters, and, after being accepted, was refused by her father. He thereupon attacked the family in iambics with such effect that Lycambes' daughters hung themselves. He led a colony to Thasos, but returned to Paros, and fell in battle against the Naxians (I. xix. 25, 28).

**Aristippus**, -i, m.: (*floruit circa B.C. 370*) born at Cyrene, the founder of the Cyrenaic school of Philosophy. He came to Athens and was a pupil of Socrates. His principle was to find happiness in all circumstances of life (I. i. 18; xvii. 14, 23).

**Augustus**, -i, m.: C. Iulius Caesar Octavianus Augustus was born in B.C. 63. His original name was Cn. Octavius, and he was grand-nephew to the great Dictator Caesar, who adopted him as heir B.C. 45, and sent him to learn the art of war in Illyria. On the assassination of Julius Caesar, B.C. 44, Octavianus came over to Italy to make good his claim to the imperial power. He conciliated the people by paying them the legacies left them by his adoptive father, and by remarkable tact and skill won the support of the Senate against Antonius. But not long afterwards he became reconciled to Antonius, and they with Lepidus formed the Second Triumvirate, B.C. 43. In the following year they defeated Brutus and Cassius at Philippi, and thereupon made a new division of the provinces. But war soon broke out again. Lepidus was deprived of his province in B.C. 36, and in B.C. 31 Octavianus inflicted a decisive defeat on Antonius and his supporter Cleopatra at Actium. Being now master of the Roman world he set about reducing his empire to order. All his opponents fell before him, and his empire gradually spread from the Euphrates to the Rhine, and from the Sahara to the Elbe. By a determined enforcement of law and order, and the example of his own modest life, he exercised a great and good influence upon Rome and the Roman Empire, which was gratefully remembered by posterity in their lavish praises of the Augustan age. Horace constantly mentions him as a patron and benefactor, but owned himself unequal to writing an Epic on his exploits. After holding power for fifty-eight years, he died A.D. 14, and was succeeded by his stepson Tiberius (I. iii. 2, 7; xvi. 29; II. ii. 48).

## B.

**Baiae**, -arum, f.: a favourite watering place of the Romans on the northern inlet of the Gulf of Naples, opposite to Put<sup>ē</sup>oli and a little S.E. of Cumae (I. i. 83; xv. 2).

**Brundisium**, -i, n.: (*Brindisi*) a town in Calabria on a small bay of the Adriatic, which forms an excellent harbour. The Appia Via ended at Brundisium, and it was the usual place of embarkation for Greece and the East (I. xvii. 52).

## C.

**Cassius**, -ii, m.: (called Parmensis) one of the murderers of Caesar. He fought on the side of Antonius at Actium, and was put to death at Athens, B.C. 30, by the order of Octavianus (I. iv. 3).

**Chrysippus**, -i, m.: the successor of Cleanthes as head of the Stoics during the third century B.C. Horace speaks of him as a representative of the whole school (I. ii. 4).

**Crantor**, -ōris, m.: (*floruit B.C. 300*), a native of Soli in Cilicia,

who came to Athens and joined the Academic school. He left several works on moral subjects (I. ii. 4).

**Cumae, -arum**, f.: a town of Campania, somewhat N. of the promontory of Misenum, founded by a joint colony from Cumae in Aeolis and Chalcis and Eretria in Euboea. It early attained great powers but fell before the rising star of Rome (I. xv. 11).

## D.

**Dēmōcrītus, -i**, m.: (B.C. 460—361) born at Abdera in Thrace, Democritus spent his patrimony in extensive travels which he undertook to increase his knowledge. He became one of the most learned philosophers of Greece, and was one of the founders of the atomic theory which is worked out by Lucretius in his *De Rerum Natura*. His disposition was very amiable, but his cheerful way of looking at the circumstances of life was interpreted by later writers as meaning that he laughed at the follies of mankind (I. xii. 12 ; II. i. 194).

## E.

**Empēdōcles, -is**, m.: (*floruit* B.C. 444) a philosopher of Agrigentum in Sicily. His brilliant rhetorical powers and extensive knowledge won him a wide reputation. His chief work was an epic poem upon Nature, in which he assumes four elements of things, viz.—fire, air, earth, and water, and two opposing forces, viz.—love and hate (I. xii. 20).

**Ennius, -i**, m.: (B.C. 239—169) Quintus Ennius was born at Rudiae in Calabria. By birth a Greek, he was a subject of Rome, and served in the legions. He was patronised by Cato and M. Fulvius Nobilior, and lived on terms of close intimacy with the elder Scipio Africanus. He was regarded in antiquity as the Father of Roman poetry, but in spite of his fame there remain only a few fragments of his works (I. xix. 7 ; II. i. 50).

**Epicūrus, -i**, m.: (B.C. 342—268) the celebrated founder of the Epicurean school of philosophy. He spent his early years in Samos, but came to study at Athens in B.C. 324. About B.C. 305 he began to teach in Athens, and lived there in a simple modest way until his death in B.C. 268. His ideal of happiness consisted in the enduring condition of pleasure, which really means freedom from the greatest of evils, pain (I. iv. 16).

## H.

**Hercūles, -is**, m.: the god of travel and strength, son of Alcmēna, the wife of Amphitrȳon, son of Alcaeus. He was compelled by Eurystheus, King of Tiryns, to perform twelve labours, one of which was the slaying of the Hydra (II. i. 11).

**Hōmērus, -i**, m.: the famous Epic poet, Homer, the oldest and greatest of the Greek writers in verse, and the “Father of Epic

poetry." His reputed works are the *Iliad*—twenty-four books concerning the siege of Troy, and the *Odyssey*—twenty-four books of the Wanderings of Odysseus (Ulysses). From internal evidence it is probable that the Homeric poems are of Thessalian origin, the date being roughly the eleventh century B.C. The poems were brought by emigration to Asia Minor, where they were Ionicised, and where the addition of further books and passages took place. Some account of their contents is given in the introductory note to I. ii. (I. xix. 6 ; II. i. 50).

## L.

**Lūcullus**, -i, m. : Lucius Licinius Lucullus, in B.C. 73, being then Consul, was entrusted with the conduct of the second war against Mithridates, king of Pontus. That monarch had organised a great empire along the south shore of the Black Sea, and in B.C. 88 he attacked the Roman Province of Asia, massacring 80,000 Romans and Italians at one coup, but was reduced to seek peace in B.C. 84 by Sulla. After a trifling war in B.C. 83, 82, he busied himself in collecting his energies, and especially in extending his Empire over Southern Russia and the Crimea. At last, in B.C. 74, he commenced the Third or Great Mithridatic War by overrunning Bithynia, a Roman possession, and laying siege to Cyzicus. Lucullus raised the siege, forced Mithridates back upon Pontus, and in two years drove him into exile at the court of his son-in-law, Tigranes, sovereign of Armenia. Lucullus next invaded Armenia, and twice defeated Tigranes and Mithridates combined, B.C. 69, 68, but was forced to resign the command to Pompeius in B.C. 66. Pompeius completed the war, forcing Mithridates to suicide in B.C. 63, and Lucullus returned to Rome where he triumphed in B.C. 63. In his later years he was a proverb for luxury with refinement. He died about B.C. 56 (I. vi. 40).

## M.

**Maecēnās**, -ātis, m. : C. Cilnius Maecenas was a wealthy knight, descended from the old Etruscan kings. He attached himself to the party of Augustus, whose chief diplomatic minister he became, arranging several treaties with Antonius, and conducting much of home affairs when the emperor was absent. After the year B.C. 20, he retired into private life, amusing himself with the society of literary men, chief amongst whom were Horace and Vergil and Tibullus. Maecenas and Horace died within a few months of each other, B.C. 8. Horace addresses to Maecenas the following three Epistles in Book I.—i., vii., xix.

**Mēnander**, -ri, m. : (B.C. 342—290) an Athenian of good family, celebrated as the chief representative of later Attic Comedy ("New Comedy"), which depicted private life and character. Antiquity is unanimous as to the excellence of his work. But all that remains of his many plays is a few fragments, besides the adaptations made by Plautus and Terence in their comedies (II. i. 57).

## P.

**Pēnēlōpe, es**, f. : see *Ulixes* (I. ii. 28).

**Phrahātes, -is**, m. (or Phraates) : a King of Parthia, driven out by his own people for his cruelty. He engaged in a civil war with the other claimant, Tiridātes. The Scythians supported Phrahātes and Tiridātes fled with Phrahātes' youngest son to Augustus. The son Augustus restored to his father on condition that the Roman standards captured in the war with Crassus and Antonius should be given up, and Phrahātes submitted to these terms (I. xii. 27).

**Pindārus, -i**, m. (adj. **Pindāricus, -a, -um**) : the famous poet of Boeotia, who was born at Cynoscephālae, in that country B.C. 522. He spent most of his life at the courts of Amyntas, king of Macedon, Archelaus of Cyrene, Thero of Agrigentum, and Hiero of Syracuse. Of his various poems only the *Epinicia*—songs in praise of victories at the great Greek games—have come down to us, in four books. He died B.C. 442 (I. iii. 10).

**Pŷthāgōras, ae**, m. : (*floruit* B.C. 550—510) a celebrated philosopher of Samos. He devoted his early years to study and travel, visiting Egypt and many countries of the East for the purpose of acquiring knowledge. Settling down at last in Croton, he founded a brotherhood, and preached his doctrines, the chief of which was metempsychosis, which Horace ridicules. He is said to have given great prominence to *number* in his theories, and was credited with many mathematical inventions (II. i. 52).

## T.

**Tărentum, -i**, n. (adj. **Tarentinus, -a, -um**) : (*Taranto*) a city standing upon the gulf of the same name, on the southern coast of Italy. It was a colony from Sparta, and was one of the most important maritime towns in Italy (I. vii. 45; II. i. 207).

**Thespis, -is**, m. : the traditional founder of Greek tragedy, born B.C. 540, in Icarus a deme in Attica, a chief seat of the worship of Dionysus. His pieces consisted of a prologue, choruses, and recitations between the choruses. These recitations were partly monologues spoken by the leader of the chorus, and partly dialogues with the chorus. He also devised masks. From these rude performances Greek tragedy was developed (II. i. 163).

**Tibērius, -i**, m. : Tiberius Claudius Nero, elder brother of Drusus, and stepson of Augustus, by whom he was adopted son and heir. In B.C. 20 he undertook some movements in Asia which resulted in the recovery of the standards lost at Carrhae by Crassus, B.C. 53. He succeeded to the empire on the death of Augustus (A.D. 14), and reigned until A.D. 37 (I. iii. 2; viii. 2; ix. 1; xii. 26).

**Tibullus, -i**, m. : (B.C. 55-19) Albius Tibullus, an elegiac poet of Rome. His estate at Pedum had been much reduced by the Civil Wars, but he was able to live an easy life. His poems were amatory, being addressed to Delia and Nemesis, both of whom he found faithless (I. iv. 1).

## U.

**Ulixes**, -is, m.: (wrongly written **Ulysses**; Greek, *Odysseus*), king of Ithāca (*Thiaki*), a rocky island off the coast of Epirus. He was the son of Laertes, and by his wife Penelope had a son named Telemachus. During the absence of Ulysses at Troy, and during his wanderings, Penelope was beset with suitors, by baffling whom for so many years she became a type for all time of wifely faithfulness (I. ii. 18; vi. 63; vii. 40).

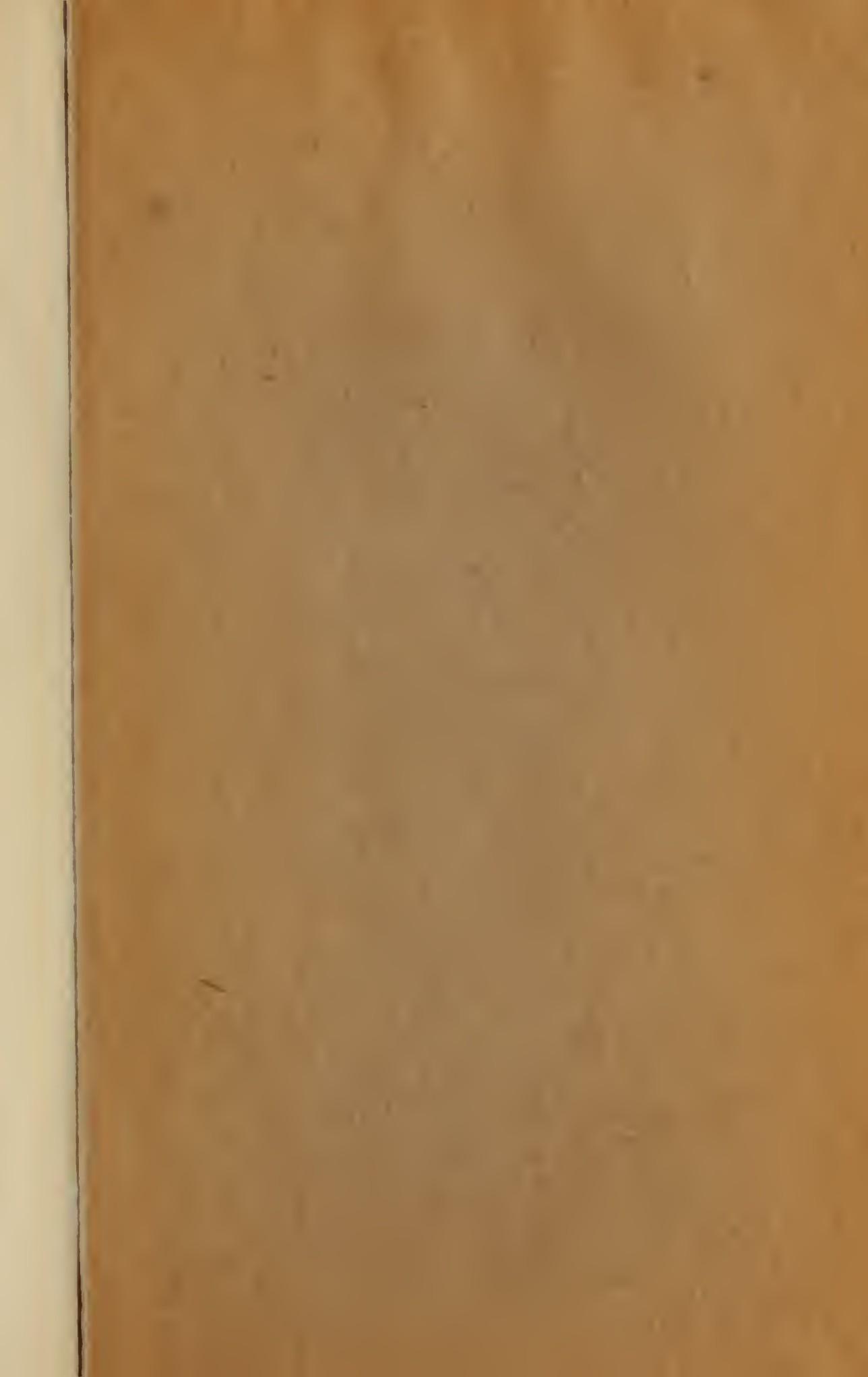
## V.

**Varius**, -i, m.: L. Varius Rufus, an epic poet of the first rank in the Augustan age, enjoyed the friendship of Maecenas, Horace, and Vergil. He and Plotius Tucca were Vergil's literary executors, and they revised the *Aeneid* (II. i. 247).

**Vergilius**, -i, m.: (B.C. 70-19) P. Vergilius Maro was born at Andes, near Mantua, in Cisalpine Gaul. After Philippi (B.C. 42) his small estate was assigned to some of Octavianus' veterans, but was restored to him through Pollio's influence. The first Eclogue commemorates his gratitude. His most finished work, the *Georgics*, was undertaken at the suggestion of Maecenas. The *Aeneid* was the work of his later years, and was left without the finishing touches he had meant to give it. In his youth he had written the *Culex* and some minor poems, and there are still extant ten short poems, called *Bucolics* or *Eclogues*, which alone would go far to support Vergil's claim to the first place among the poets of Rome (II. i. 247).







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